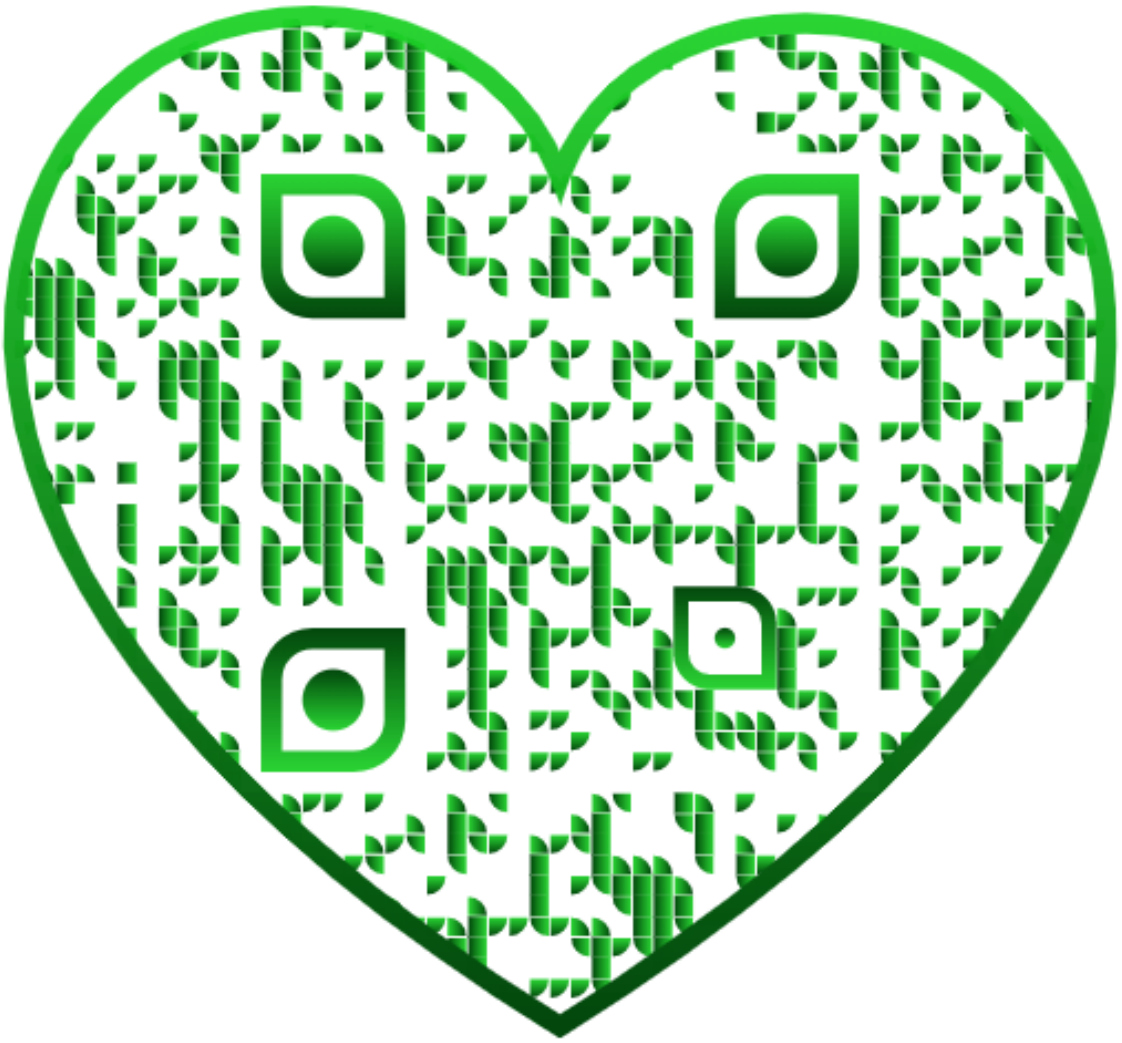
POWERSLAVE

*****

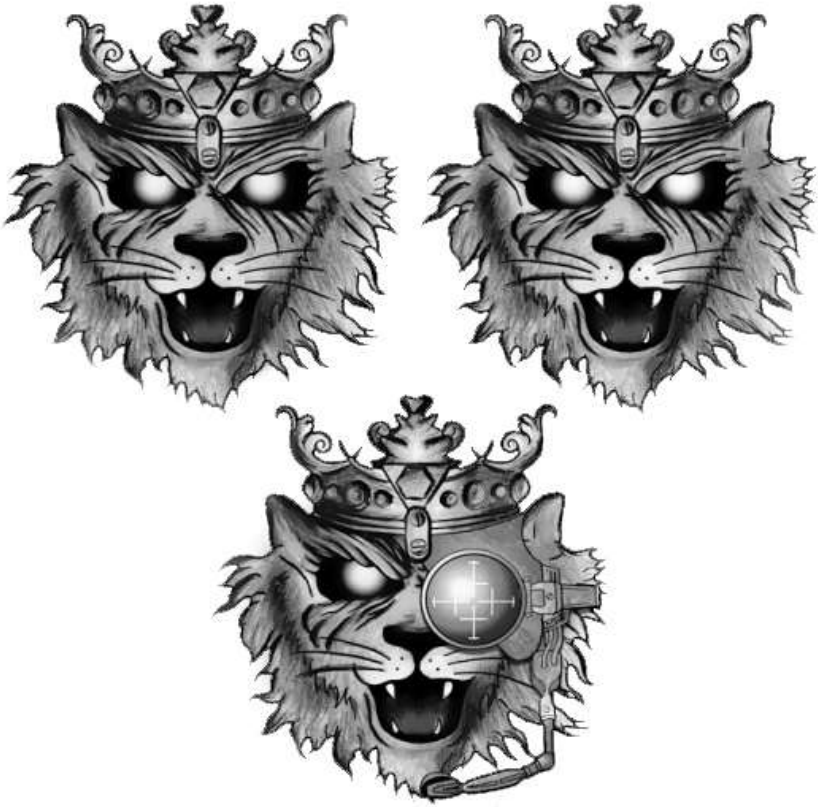
An Iron Maiden Classic

1984

STJEPAN JURAS



WWW.MAIDENCROATIA.COM



CERTIFICATE

This book is unique, one of a kind
and printed in one copy only!
Proud owner is:
Serial book number is:

Confirming this information with my signature:

STJEPAN JURAS

Stjepan Juras
POWERSLAVE

Translation, adaptation and proof-reading
Fani Plosnić

Cover design and illustration
Violeta Šunić

Layout
Stjepan Juras

Print
ITG d.o.o., Zagreb

Copyright © Stjepan Juras 2017
Published by Stjepan Juras. All Rights Reserved.

No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Permissions may be sought directly from Stjepan Juras in his office in Zadar, Croatia: phone: 00385(0)99 4186 308, e-mail: fanclub@maidencroatia.com

Research Library of Zadar in Croatia Cataloguing-in-Publication Data
A CIP catalogue record for this book is available from the Research Library of Zadar electronic catalogue. Catalogue number: 150517074

ISBN 978-953-98320-5-4

For information on all Stjepan Juras publications please visit his website at www.maidencroatia.com

Printed in Croatia
Zagreb, January 2017

STJEPAN JURAS

POWERSLAVE

Zadar, January 2017

2 MINUTES TO MIDNIGHT

EDITION

TABLE OF CONTENTS

EARTH, WIND AND FIRE	9
IT MUST BE GIGANTIC	20
1984	30
POWERSLAVE IS COMING	59
RIME OF THE ANCIENT MARINER	70
DEREK RIGGS' GOLDEN ERA	80
THESE ACES ARE GOING HIGH	88
MERCH EXTRAVAGANZA	100
WORLD SLAVERY TOUR	112
BEHIND THE IRON CURTAIN	130
A POLISH WEDDING	144
ROCK IN RIO	150
LIVE AFTER DEATH	166
WASHINGTON WIVES	210
SOMEWHERE BACK IN TIME	230
MAIDENCROATIA BOOKS	246
PHOTO CREDITS	254
ACKNOWLEDGEMENTS	255

WARNING!

Fantastic Iron Maiden fan websites such as Ironmaidencommentary, Maidencroatia, Maidenlive, Maidenfans, Maidenrevelations, Ironmaiden-bg, ironmaiden666, Maidenthebeast, MaidenSpainFC various other fan websites and all their contributors deserve utmost hats down for all they did to preserve the great legacy of Iron Maiden for all future generations. Iron Maiden would have NEVER been so massive if there were no loyal fans willing to spend months and years exploring all aspects of this amazing band's history. As an author, they ALL have my immense gratitude for making it quite easy for me to find certain facts, old interviews, lost photographs and other bits and pieces all of which helped to make this book. However, 'Powerslave' is not, nor was it initially intended to become an official printed document which would unite all of this trivia and priceless knowledge. If that was the case, I could not nor would I want to call this book my original piece. This book is a series of exclusive observations, cross-references and brave speculations while delving into the most hidden secrets and motives behind Maiden's album 'Powerslave', thoroughly discussed from all points of view, considering all the selected segments that could have affected the creation of the album. Given that more than thirty years have passed since 'Powerslave' came out, I tried to give it a cool-headed evaluation it clearly deserved, while taking into consideration both its strengths and weaknesses. Here you will find a large number of new theses and speculations never heard before, sometimes even shocking conclusions, while some old puzzles will be uncovered for the very first time. I am convinced that this piece will be the harbinger of discussion and controversy, quite possibly dismissing some of the statements given in this book, but my answer to that is simple. I'm a fan, and this book is the content of my direct observations of the album. This is my tribute to it, for it introduced me to the epic world of Iron Maiden, a world without which my life would surely be dramatically different. So here's to a happy thirty-third birthday 'Powerslave'!

STJEPAN JURAS

POWERAGE

When it comes to bands and performers, various book authors try hard to make their audience believe that while they aren't in possession of the official product, they are buying something equally legit. The use of misleading PR is common, trying to lure people into thinking they are actually paying for some of the exclusive and never before seen materials seeping with deep insider info about to shake the foundation of everything they believed they knew about their favorite band or performer.

'Climb like a monkey', the phrase that Bruce Dickinson used in the song 'Death or Glory' from the album 'Book of Souls', had never in the history of the group Iron Maiden been more appropriate to describe their surging growth and expansion than during 1984 and 1985, when following the release of the album 'Powerslave' the band left for their gigantic 'World Slavery Tour' and made their unstoppable march into immortality. Ancient Egypt, mummies, the Sphinx, Anubis, the pyramids, the curse of the Pharaohs, Valley of the Kings, scarabs and enigmatic hieroglyphics served as a mysterious invitation for the fans to step into the unknown and explore the arcane frontiers, joining Eddie from the 'Powerslave' cover in making a mark for all times.

Even though at first glance this album doesn't hold a connection to AC/DC's 'Powerage' record from 1978 besides the similar name construction, it is officially their fifth studio one (including the Australian editions), followed by a live album after which came the commercial success and finally the pinnacle of their career - also marking the end of the classic era. Doesn't that path sound familiar? 'Silly' trivia such as this one can't find its place in 'serious' books. That is why I'm proud to conclude: no, this is not an official book, nor is it intended to act as such, it does not feature any exclusive insider info, and neither is it trying to pile up all of the available Wikipedia articles and maiden-related fan sites info. It wasn't written encyclopedically, factually, statistically, it's not trying to create a timeline of all the shows, bootlegs, various album editions, awards, interviews and everything else. This book is a piece of my soul, a story of an album which truly is a legit 'Powerage' moment, marking its moment in history as the era of Maiden rapidly building up their power and unrelenting glory!

To the fans by a fan

IN MEMORY OF BELOVED NEA

Into the Abyss I'll fall - the eye of Horus
Into the eyes of the night - watching me go
Green is the cat's eye that glows - In this Temple
Enter the risen Osiris - risen again

EARTH, WIND AND FIRE

Egypt... Ancient Egypt. It's been an era of mystery for so many different artists all across the world. Countless movies, paintings, illustrations, sculptures, songs, theater plays, musical works and numeorous different sorts of art are still equally inspired by Ancient Egypt and that fascination isn't going anywhere. In the world of modern music there's a lot pop, rock, metal and other artists and bands proving this throughout their work, staying true to the famous Egyptian Scale - but also with the lyrics in which they spoke of Ancient Egypt and the aura of mystery surrounding that Era. But it's not just the music with the whole culture of Ancient Egypt that was influencing the modern music of today. It's the foundation of many great classical music pieces and we can definitely admit that the greatness of such an advanced civilization continues to mesmerize with the same intensity as it did countless generations for thousands of years already.

Set design by Philippe Chaperon for Act1 sc2 of Aida by Verdi 1871 Cairo - Gallica – Restored.

The first musical superstar, and we really can call him that, was the famous Italian composer Giuseppe Verdi whose masterpiece opera 'Aida' was premiered in Egypt's capital city Kairo on Christmas Eve, December 24th 1871. All of his musical brilliance aside, but some of the things that made 'Aida' so timeless and popular are spectacular Egyptian stage setting and marvelous costumes, almost as much as the music itself. If we jump to the modern times a hundred years later up until today, the flirting of musicians with Ancient Egypt be it in detail or in general was documented a couple of dozen times - sometimes even when you least expected it. Offspring's superhit 'Come Out and Play' (Keep 'Em Separated)' which was at the time a global phenomenon carried just enough of Ancient Egypt to conquer all the music charts with the weird combination of pun and Ancient Egypt despite the plagiarism accusations.

That was just a drop in the ocean of songs carrying the Ancient Egypt inspired scale, lyrics or the visuals. From the latest pop singers such as Katy Perry for example (Dark Horse) all the way to the most brutal genres metal has to offer (the band Nile is mostly inspired by Ancient Egypt) we can surely feel the influence of Egypt and the old Egyptian culture. We percieve the Ancient Egypt just as their temples remains and historical records so we see it as magnificence and grandeur. This is exactly why ancient Egypt from its marketing or visual side always looks like something royal, powerful, mysterious and elevated - which is why almost every musical expression of flirting with Ancient Egypt ended up in a success so it's a wonder there weren't even more of such attempts throughout history.

Madonna had one of the latest performances rich with flashy elements of ancient cultures. Halftime show at the 2012 Super Bowl had Madonna performing a medley of her biggest hits but within the context of an amalgamation of ancient Egypt, Sumeria and Babylonia. It set a record with over 114 million viewers, show’s history highest ever. We also saw Rihanna hit the stage with a pharaoh’s throne under a pyramid and a Sphinx-featured backdrop while performing her hit song ‘Where Have You Been’ in 'Hackney Weekend 2012'. Also, at the 22nd Annual Robin Hood Foundation

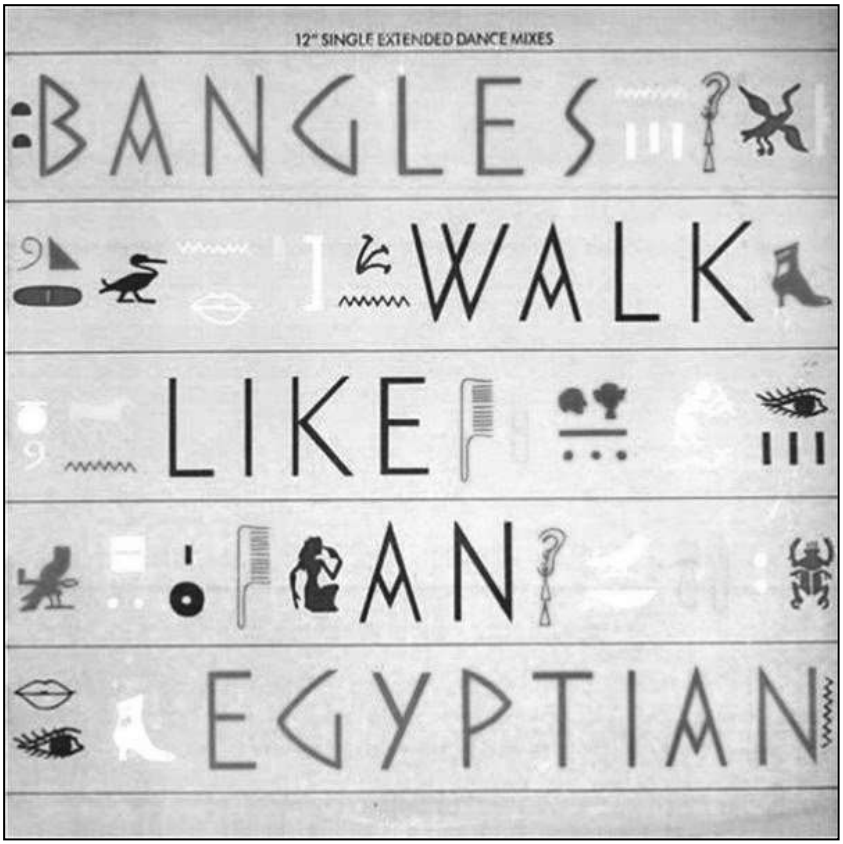
benefit gig in New York City Rihanna performed dressed as an Ancient Egyptian Queen.

Within the world of metal music, besides the already mentioned Nile, bands featuring Egyptian themes in the lyrics or the music started to appear out of nowhere. Symphony X has a song named 'Egypt', Behemoth's 'Demigod' album is entirely based on Ancient Egypt, Melechesh has its roots on Mesopotamian themes, Orphaned Land have some songs related to Egyptian culture, Nightiwish is known for their 'Tutankhamen', 'Sahara' i 'Pharaoh Sails to Orion' songs and there's a number of both songs and albums of known bands strongly connected with Ancient Egypt, even on first glance - Nocturnal Rites - 'Egyptica', Edguy - 'The Pharaoh', Rainbow, Iced Earth - 'Im-Ho-Tep (Pharaoh's Curse)', Death - 'Crystal Mountain', Dio - 'Egypt' (the Chains are On), Yngwie Malmsteen - 'Pyramid of Cheops'...

Band Nile is highly influenced with ancient Egpyt.

The song 'Egypt' by Mercyful Fate is also their first video, while Freedom Call's 'Pharao' is dedicated to the third pharaoh of the 19th Egyptian dynasty

Ramses II, known as 'Ramses the Great'. Unlike these guys, Metallica decided to use byblical themes while singing about Egypt, like their huge hit 'Creeping Death' describing Plague of the Death of the Firstborn (Exodus 12:29). The use of Phygrian scale in the mid song progression part even though Phygria has no geographical relation to Egypt (sitting in the territory of today's Turkey) ensured that the melody gave a special 'color' and exotic note to the song, especially considering its predecessor - Metallica's debut album - was way faster and much more raw.



Bangels - 'Walk Like an Egyptian' - cover of re-issued single.

When you mention Egypt in terms of pop music world, the first thing that comes to your mind is the song 'Walk Like An Egyptian' by the Bangles which is (and this is the funniest part) actually telling the story of people walking on the ferry in the middle of the storm unable to maintain their balance. The video quality is very bad, disappointing even and failed to deliver the song concept completely. The Bangles were too late with realizing the meaning of old Egyptian visuals which could have contributed towards the song's popularity so they re-issued the single later on in 1990 with the Egyptian-themed cover but without any major success.

On the other hand, Michael Jackson wasn't holding back when it came to the 'Remember the Time' song from his 8th album 'Dangerous' from 1992. In the video featuring the actor Eddie Murphy, the supermodel Iman and the legendary Laker Magic Johnson Jackson demonstrates his talent in portraying extravagant aspects of ancient history while successfully catching the fans' attention. He did an amazing job of expressing the greatness, power and strength of old Egypt so vividly that the fans continued to explore it on their own. Video production of this song is one of the greatest in music industry history, with excellent reception by both fans and the critics, coming to conclusion that the video is a 'gorgeous ancient Egyptian extravaganza.'

The power of Egyptian visuals is quite obvious in the example of Cher, well known for thousands of her costumes and reincarnations over the years - but it's the portrayals of ancient Egyptian queens and goddesses that makes us remember her the most.

But let's go back to Iron Maiden and 'Powerslave'... Why was this album so special and bursting with Egyptian visuals when it wasn't even constructed that way? The songs themselves don't really differ from all the other 'metal' examples mentioned here - there's only one song partially speaking of old Egypt with its message being something completely unrelated, and we came across a lot of those. Why we don't remember the other performers for their 'Egyptian' themes? Is it the quality of the songs or is it what i've been trying to emphasize on here - the visuals? The visuals play an immense role in the music industry, regardless of how detailed it is - take Maiden's cover for example - or plain simple but perfectly executed (Pink Floyd's 'Dark Side Of The Moon'). Had Maiden decided to name their

fifth studio album 'Rime of the Ancient Mariner' (with the accompanying theme on the cover) and had 'Powerslave' been just one of the album tracks or even a single with the stage setting for their tour featuring an old mysterious sailing ship as the one from the poem 'Rime of the Ancient Mariner' - 'Powerslave' would probably be as popular today as 'To Tame a Land', which was inspired by the famous work of Frank Herbert 'Dune' - also featuring some mellow notes inspired by the exotic Arabian/Egyptian scale. Even though the song itself is excellent, I dare say that without the huge promotion it had on the album 'Powerslave' it would have ended up somewhere in the background of Maiden's rich opus, quickly disappearing from the set lists. This is something that occurred frequently in the history of this band. Certain songs reached the 'immortal' status mainly thanks to persistent repetition and exploitation throughout the years, while some of them, according to almost all of the fans and critics - better and more powerful tunes - ended up forgotten and never quite made it due to neglecting from the band's side. One of these is 'Alexander the Great' which was already mentioned in my books.

This is the reasoning behind the question I ask not only myself but you as well. Maiden did the right thing marketing-wise with predicting that in the given moment this theme would suit the current band's status way better, so don't even think that Eddie's death in the end of 'World Piece Tour' was a coincidence. The entire concept of Iron Maiden from that era wasn't focused on one album only. Their concept and the stories from one record to another was a part of a bigger picture - it's been proven countless times and confirmed throughout the interviews. The Egyptian-themed visuals in their video 'Seasons in the Abyss' greatly helped Slayer elevate one of their greatest songs to a legendary status but Slayer decided to draw the line there. On the other hand, Maiden did the whole album pre-promotion, promotion, the following tour followed by a double 'Somewhere Back in Time' tour many years later with the official DVD release and the compilation album - all on the wings of 'Powerslave' visuals. Moreover, the initial idea of 'Powerslave' tour was to play the closing set in Egypt and to do a video on the spot (probably for the third potential single - 'Powerslave'). Back in the day they even printed promotional posters and tour shirts clearly announcing Maiden visiting Egypt.

'World Slavery Tour' - one of the earliest editions of the tour shirt with Egypt.

The early version of this shirt clearly shows that Maiden's management weren't hiding their ambitions with this record, besides already mentioned Egypt there's Yugoslavia, Hungary, Poland, New Zealand, Brazil, Australia, even Thailand and Tibet together with the standard tour countries. It was just pure luck that this shirt featuring the tour that never was managed to slip through the strict officials during Maiden applying to play China in 2016. Who knows, maybe seeing their desire to play Tibet they would have been banned from entering China in the first place.

'Powerslave' album was a predictably 'big' record and everyone who was working on the record or was just present in the production process confirms this fact - from the songwriting on Jersey, Channel Islands across the Bahamas. A huge amount of money was put into creating this

masterpiece and a whole lot of people were living there thanks to the financing of the management and the publishing company. Even their trademark album, single, poster and visuals illustrator Derek Riggs was invited to work on this cover art on the Bahamas but he still had to go back to the UK because the humidity on the Bahamas was really bad for the drying of his paint.

Have you ever heard of 'Earth, Wind and Fire', pop and R&B band which started off in 1970 and are still around even today? If you're a diehard Maiden fans - which you probably are at least based on what I'm talking about - but even if you're not, there a zero possibility of you not knowing some of their songs but a huge chance you're not aware of them performing it. This American band is one of the most successful bands of all time. Rolling Stone magazine labeled them as „innovative, precise yet sensual, calculated yet galvanizing“ and hailed them as the band that changed the sound of black pop. They united different genres within their music: R&B, soul, funk, jazz, disco, pop, rock, Latin i African. Their 8th album 'All 'N All' from 1977 published by Colombia Records is probably their most famous work in almost 50 years, crowned by a triple platinum in the United States alone - selling over 3 million copies according to the RIAA. But let's get to the point. In the mid-80's when 'Powerslave' was released, Internet was still a work in progress, not available to the public. It was a small possibility of an average metal fan with no interest in pop music to stumble across this album and look at its cover.

Still, the cover art designed by a Japanese artist called Husei Nagaoka is easy to find on the internet today. If someone back in the 80's believed this is going to go under the radar couldn't have predicted this. The Abu Simbel temple in Southern Egypt close to the border with Sudan is one of the most memorable temples in the world, inspiring artists worldwide with its grandeur. Anyway, when Husei Nagaoka was creating the illustration for that album by Earth, Wind and Fire he wanted to emphasize on the Egyptian visuals so he added a huge pyramid in the back as a finishing touch even though that part doesn't exist in reality. Actually, the famous pyramids are located in Giza near Kairo, hundreds of miles to the north. The top of the pyramid, as seen on the cover on the next page, is glowing in a bright light

and the whole cover consists of light blue, yellow, gold and light brown colors - just like the cover of 'Powerslave' which is going to be released eight years after.

Abu Simbel on the cover of 'All 'N All' by Earth, Wind and Fire, eight years before 'Powerslave'.

It's normal that every artist out there is influenced by someone, so it's perfectly reasonable for the artist behind 'Powerslave' Derek Riggs as well, especially because nothing was copied in the technical or drawing terms, just using the existing temple and pyramid concept. In this case it's even debatable

if Derek copied anything. The majority of concepts and cover ideas for Iron Maiden was signed or co-authored by Rod Smallwood so Derek probably got a finished concept of what he was supposed to do. The concept from Earth, Wind and Fire's album was enhanced with the segments of Abu Simbel temple complex with the irreplaceable Eddie together with a couple of Riggs' trademark details and the cover was ready to see the light of day.

A lot of the fans became familiar with this similarity after the Internet era but I doubt anyone wondered what's on the back side of the album. This is where we find some darker colors; shades of dark red, brown, burgundy, dark blue and black on a picture of a futuristic mega polis with the pyramid visuals in the background and flying futuristic vehicles or rocket planes in the sky.

Does this remind you of something? Yes, 'Somewhere in Time', the studio album that's gonna be released right after 'Powerslave'. I know this may come across as crazy, sounding like a conspiracy theory, but even Rod Smallwood has to draw his inspiration from somewhere. When you consider a small detail regarding Sanctuary Music (the management whose owners and founding members are also Maiden's managers) standing behind 'Earth, Wind and Fire' for a period of time - these insinuations become increasingly compelling.

Be it as it may, the cover art of 'Powerslave' became one of most recognizable depictions of Ancient Egypt in the modern pop culture, so much that countless fans still believe that these temples actually look like this. We'll be covering the visuals even more in the chapters to come.

IT MUST BE GIGANTIC

It's been exactly 33 years prior to this book's release, on December 18th in Dortmund, Germany that the massive 'World Piece Tour' ended in Westfallenhallen venue, marking the end of an intensive growth period for Iron Maiden. For the first time since their debut they managed to keep their lineup stable and were able to fully focus on their own future which still wasn't clearly defined at the time. It was a time when metal music changed drastically and Iron Maiden was the band that unknowingly pioneered the evolution. Even though they didn't start off as a band with that type of aspirations nor was it a part of their global plan - it was a logical and natural turn of events. Within that storm of innovations when genres started to clearly branch out with the differences between classic heavy and thrash, power, death, black metal, glam rock and all the other genres and subgenres started to divide the traditionally united metal audience a t-rue reaction and the right timing was something crucial for every band that tried to make a name for itself back in the day.

The famous MTV show 'Headbangers Ball' didn't even exist in 1984.

Let's remember...back in the day there was no Metal Hammer, no MTV's Headbanger's Ball or anything of the sort - primarily speaking of metal-oriented media that covers the metal scene in a serious way and presents it both visually and in a public release type of way to the general public that honestly wasn't thrilled with metal music at the time. It was obvious that heavy metal as such, without and higher purpose and direction was running amok while trying to find itself in a moment which was very intense for the music scene in general. While metal had no protection via its own genre related media to protect it and wrap it up nicely for the target audience, its behavior resembled that of an unwanted child which is exactly what brought a sense of unity among both fans and the bands - who always stated that for them, metal music represents freedom, an escape from the ugly reality, a hope that they can life the life they want to live - knowing that there really are people out there that think, live, breathe and create in the same way as they do meaning they are not alone. In those years metal carried an idea of unity, power and freedom so it's no wonder fans embraced Judas Priest's 'United' as their personal anthem even though there were a lot of opposing opinions related to the lyrics - from the ones claiming it's a tribute to their local football club Birmingham United all the way to standing up for the homosexual rights (the vocalist Rob Halford was one of the first to openly speak of his sexuality). Be that as it may, everyone knew the lyrics by heart, especially the chorus...

United, united, united we stand
United we never shall fall
United, united, united we stand
United we stand one and all

At the very end, this was the conclusion: „This song was inspired by the unpopularity of the Conservative government in the UK at the beginning of the 1980s“. Frontman and lyricist Rob Halford explained to Billboard magazine: "There was a feeling of the vast population of the British public being united against a government we felt was uncaring. It was also a kind of kickback to the way we were being ignored by various elements of the press in our home country because the punk movement was dominating

everything. We wanted to send a rallying call out to the metalheads, not only in the UK but everywhere."

If you combine this statement by Priest's vocalist Rob Halford with Iron Maiden's famous single's covers from that time, with Eddie fighting the late Margaret Thatcher it's easy to understand just how demonized metal music really was back in the day. This is why, as I stated before, metal music having the role of an unwanted child brought a sense of unity while at the same time having a combination of musical genre appreciation with no obvious purpose wasn't necessarily a bad thing at all. Basically, not having a 'guiding light' in the form of metal media left metal music all on its own - divided, wild, surprising, left at mercy of musicians and authors which didn't really care much about the genres and label expectations. It was this freedom exactly which resulted in the massive changes and differences in musical and visual expressions.

HAMMER
FRIDAY, A DISCOUNT ON THE BEST METAL MAGAZINE IN THE WORLD
TEAMROCK+
Donald Trump is Adolf Hitler, by Rage Against The Machine's Tim Commerford
SUPER SNAŽAN PS4
LATEST FEATURES

Teamrock Screenshot, November 2016.

Even though it's quite visible in the further growth of the global metal scene - with the birth of numerous metal magazines, TV and radio shows dedicated to metal music exclusively, countless metal critics and specialized metal labels - that it became more uniform, bounded by rules and formats which did manage to profile it but were also choking it and slowly killing it which is especially obvious today. It's not a rule, but today in 2016 entering

2017 it's still metal bands from that era leading the pack with all the young blood not being able to come even close. What's making this situation even more bizarre is that it's band with over 20 years of experience that I consider 'young'. Meanwhile, the metal media like Metal Hammer went where the money was and started to dwell in the political themes, imposing its opinion upon the metal fans through the statements by some of the performers close to metal music (Rage against the Machine etc.) like explaining who and why should be the new US president or who definitely shouldn't be in that position. Everything the metal movement stood against back in the 80's is not just destroyed and buried but its final resting place has been defiled.

It seemed that metal it going to disappear, losing the fight against those you couldn't fight against, being attacked and constantly crucified (especially by Washington Wives and P.M.R.C. movement), but surprisingly enough metal fought hard in a manner of a rebel fighting for what's right - and emerged victorious without any support by the non-existent metal media. And here we are, 33 years later witnessing it starting to devour itself. What are we going to have in a decade, when all the great bands disappear (which is something that's definitely coming) is still a mystery because there are no bands on the horizon as of yet who would be considered worthy of filling that void.

Since their debut until the end of 1983, Maiden changed rapidly. Obviously, the lineup changes added up to this - bringing to of their monumental songwriters as the future will tell, but what was happening wasn't just Bruce Dickinson and Adrian Smith joining their ranks (Nicko as well later on) but Steve Harris - the founder of the and a man of huge ambitions discovering a new perception of success, as well as the band's management having have a very clever plans which held the band on the correct path just like today. Even though a casual fan wouldn't notice any difference in the song construction or themes, it's obvious that ever since 'The Number of the Beast' album they decided what their songs are going to be about. Looking at them individually, it's a massive seemingly non-related pile of themes rich with war and history stories, mythology, inspirations from books, movies, folklore and all the other stuff Maiden is

more of less known for even today. I wouldn't dare saying anyone from the management influenced what themes the band was going to cover on their albums, but I'm going to say that every single decision before it saw the light of day was analyzed and embraced by all of them. Maiden hasn't ever brought their management before a done deal; they instead collaborated in a clever way.

This is why we have to carefully analyze a seemingly cool and spontaneous act which occurred exactly 33 years prior to this book's release - Dortmund, December 18th (Western Germany at the time), which is what I started this chapter with. Westfallenhallen venue saw the ending of 'World Piece Tour' and the cameras caught an event happening in that moment, meaning the fans can witness it today via YouTube. This is what Wikipedia has to say about it: *The final night of the tour in Dortmund saw the band 'kill' their mascot Eddie after the song 'Iron Maiden'. Bruce Dickinson took the brain out of Eddie's head while the rest of the band kicked and pummelled the mascot, while guitarist Dave Murray smashed his Fender Stratocaster on Eddie's neck and a nearby amplifier. (see picture below)*

The death of Eddie! Eddie died! What was that supposed to mean, coming at the end of their tour? Metal was evolving quickly in those years, things were changing with each passing day and it's clear that within the flood of increasingly commercial types and subgenres of metal music Eddie was becoming and old-fashioned, even childish figure. Was the death of Eddie by the hands of the band members themselves supposed to mean something different and new, a turnaround in the traditional ways, renouncing the figure that followed you for the past three years and lead the band towards something more serious and raw, or even leaning towards more commercial paths? The question was left unanswered in front of the journalists because that unraveled at the very end of Maiden's tour and the band quickly fled to isolation to work on their following record. Believe it or not, after concluding their highly successful 'World Piece Tour 83' which lasted about eight months, the band had only three weeks to rest before the works on the new album had to kick off, well hidden from the world.

It didn't come off as a surprise that a journalist of French 'Enfer' magazine posed a quite panic-ridden question to Bruce Dickinson after seeing the cover of 'Powerslave' for the first time: "Where's Eddie?", with Bruce calmly answering: „He's still on the cover. You may not notice it right away, but that's him who's on the throne overlooking the entrance to the temple. "

Dortmund Metal Festival in 1983 was possibly the last one that managed to bring together superstars of such caliber; Scorpions, Iron Maiden, Judas Priest, Def Leppard, Ozzy Osbourne, Michael Schenker Group, Krokus and Quiet Riot. I dare say it was the biggest and last gathering of true heavy metal before the whole genre fundamentally changed, ruled by the iron fist of musical industry machinery. Iron Maiden still wasn't the biggest name in this lineup but they clearly showed that it's not going to be long before they successfully claim that status.

Was killing Eddie on the stage just stage choreography or an attempt to steal the spotlight from the headliners - maybe even something more than that, no one knows but themselves. People were left guessing and many predicted Maiden getting rid of their mascot and jump into the 'serious' business towards a larger audience.

DEF LEPPARD
KROKUS
OZZY OSBOURNE
MOTÖRHEAD
QUIET RIOT
1983
DORTMUND FESTIVAL
IRON MAIDEN
Judas Priest
SCORPIONS
WESTFALENHALLE GERMANY
18TH-19TH DECEMBER
1983

However, Maiden's management had a different plan, braver and bigger than anyone expected at the time. In my books about Maiden albums I often expressed my belief that not a lot in the career of Iron Maiden is accidental or spontaneous. This is confirmed by Bruce Dickinson in his interview with the French Metal Attack magazine just before the release of 'Powerslave'. The album didn't even hit the shelves yet and the band was busy with the promo sessions and interviews when Bruce gave an exclusive to the journalist, claiming that Maiden's next record will be a double live album (released more than a year after that). If that statement was ready to be made public (even if it did look like Bruce let that one slip), then you have to realize that they decided to go with it at least a year prior to that, before getting seriously analyzed and pushed towards making it real at least half a year before Bruce's interview. This is how Bruce explained Maiden doing a double live album:

„The next one will be a live recording... It'll be a double live LP! (What a revelation, my friends!). We waited until the line-up was complete. I mean, we finally made two albums in a row without changing the team! We'll record the live album with the same line-up... well I hope so!"

A couple of things needed to align for the live album to get released, after 5 years of leaving fans waiting. The first one was a stable lineup that Bruce mentioned in his interview, after having a different one on first four records. The second predisposition should have been a perfect product. Ever since their early days Maiden was known as an excellent live band and they kept proving that one year after another with their short live footages whether it was just the audio or video format. Still, this wasn't enough for the recording of a legit live material that was supposed to be a double live video album. To pull that one off they needed to figure out something way more complex than a still primitive stage construction from the 'World Piece Tour' décor which honestly wasn't good enough to immortalize it within a complex video job. What they were about to do have to be big, gigantic even - and what is better, greater, more exalted than a martyr's death followed by a resurrection… Let's let our imagination run wild and compare the suffering of Jesus, the Golgotha and the death as his own people's doing before the resurrection. The concept surrounding Eddie, his death by the

hands of ‘his people’ - the band members, and his funeral within a temple followed by a resurrection in a form of a mummified monster with a message hidden in the title ‘Live After Death’ wasn’t a coincidence. Almost all religions of the world follow the same concept which is so appealing to the masses, easily digestible and clearly working - so why wouldn’t Maiden do the same thing?

This is why ‘Powerslave’ was prepared carefully. I’m convinced that Maiden’s management has no influence on the songs themselves but I’d bet they were at least casually suggested to do a Egypt-themed song, no matter what it is and what it speaks of as long as it has something to do with Ancient Egypt.

Meanwhile, Iron Maiden was released albums in a steady pace - one record each year, followed by an express tour. What they keep repeating today about not being prepared for such long tours is a big misapprehension, just being sold as the ‘real truth’ about the band. Bruce often pointed out that it was planned for the tour to be as long as the previous two combined but as it kept going, Rod kept prolonging it further and further until they realized that they need to end it or they are just going to burn out as a band. In the modern interpretations of their biographies there’s an attempt to create an illusion that they weren’t prepared for it, being completely surprised with the album success. But how can you explain Bruce’s statement for the mentioned Metal Attack magazine then?

„It'll be the biggest tour ever undertaken! It'll last twelve months and we'll travel all five continents; more dates, more venues...“

Judging by this, they were well aware of what was ahead, and the whole tour was planned a long time ago, as we’d all assume. Eddie died, he was buried, and the stage set showing an Ancient Egyptian temple were a safe bet, knowing that even ‘Aida’ pulled it off a hundred years before and was still successfully doing. Giuseppe Verdi was an unquestionably great composer and some parts of ‘Aida’ are considered general culture, so widely accepted even by the football and basketball audiences - but let’s be real for

a brief moment… People go to see 'Aida' mostly because of the rich visuals while music comes after that. So let's be honest regarding Maiden as well… in that time the majority of their new fans, mostly Americans went to their gigs for the same reasons.

The journalists and the fans were actually afraid of Eddie disappearing from the story of Iron Maiden and this is clearly visible by the journalist's question we mentioned already.

I also read that your favourite monster had disappeared from the stage.

Further conversation proves everything I wrote about really was planned out just like that the murder of 'Eddie' was a brilliant and very smart marketing move, stirring the waters among the fans, other bands and the media as well.

„We killed him in Dortmund! However, he'll still be there, even after his death. If you take a close look at the cover of 'Powerslave' you'll understand what I mean. Our visual concept for the World Slavery Tour will be about Egypt. The stage set will have everything related to it, with even an exact replica of the temple you can see on the cover."

Were you worried you'd end up boring your fans with Eddie, or are you simply changing the image of the band, as well as the stage set?

„We don't want to change direction. Eddie is more present than ever, he represents evil. It's a logical evolution. With our five albums, the audience has had time to get used to our mascot. He's on every cover sleeve and we needed to modify the way he looks in order to make him more threatening. He's evolving."

I'll try to compare this PR stunt with the strategy of RyanAir. That company was known for announcing some groundbreaking policy changes once a year, causing controversy in front of both media and the customers. Remember the statements that RyanAir is going to charge for Toilet usage, or charging extra amounts for overweight passengers or introducing

cheaper standing areas in shorter flights. As expected, many took these for granted and some heated arguments emerged but the company simply revealed that they just played the bad publicity is still publicity card from time to time. It obviously stirs things up so people instantly go check their webpages to see what's really happening, ending up seeing some very cheap flights and becoming their customers. Bad publicity as a way of boosting sales isn't a bad idea whatsoever and this is an example of Maiden's management playing that card perfectly. Most outsiders see Maiden and their management strictly as a 'metal' business and they are unable to grasp that someone from heavy metal world can have so advanced marketing ideas and innovative stunts (opposed to all of the pop superstars), even the fans themselves don't get it, while forgetting that the very same people (Rod Smallwood and Andy Taylor) who started their career with Maiden run the company called Sanctuary Music, taking care of a bigger chunk of world's musical superstars' careers, making Sanctuary Music the world's biggest independent music management company. It was also the world's largest independent owner of music intellectual property rights, with over 160,000 songs. Will some of you feel like your world is coming down if we mention some of the names besides Maiden they worked with through management and publishing? Keep in mind this is just a small fraction of the list:

Allman Brothers Band, Anthrax, Biohazard, Black Sabbath, Blondie, Blue Öyster Cult, Eric Burdon, Dio, De La Soul, Earth Wind and Fire, Emerson, Lake & Palmer, Europe, Fun Lovin' Criminals, Gamma Ray, The Gathering, Guns N' Roses, Helloween, Humble Pie, Billy Idol, Jane's Addiction, Elton John, Journey, King Crimson, The Kinks, Kiss, Living Colour, Lynyrd Skynyrd, Manic Street Preachers, Marillion, Meat Loaf, Megadeth, Ministry, Morrissey, Orange Goblin, Kelly Osbourne, Overkill, Pet Shop Boys, Robert Plant and the Strange Sensation, Queensryche, Joey Ramone, Rollins Band, Scorpions, The Small Faces, Simple Minds, Status Quo, The Strokes, Uriah Heep, Venom, Within Temptation, Wu-Tang Clan, Neil Young…

Take one more look at the list and then remember the famous lineup of 'Monsters of Rock' in 1988 which was covered in detail in my previous book 'Seventh Son of a Seventh Son' - you'll easily find basically all the names

attending the biggest UK festival yet (Iron Maiden, KISS, Guns 'N' Roses, Helloween, Megadeth) being under the Sanctuary Music group, with Maiden's managers were quite a big deal, basically putting themselves in a position of securing the entire lineup besides Maiden for a festival of that magnitude. It's no wonder that the all the bands knew how to react regarding the tragedy occurring on Donington Park which I analyzed in detail in the previous book, besides David Lee Roth who wasn't a part of this list - creating an incident pushing the security off stage.

Album covers: 'Book of Souls (2015) and 'Hardwired to Self-Destruct (2016)'.

Let's jump forward to 2016. Iron Maiden haven't even finished the first part of their big world tour and they have already announced a new conquest in Spring 2017, while Metallica just released their new album with their world tour already underway. Take a look at the concepts art of both albums; the torso, head and the simple background, black with Maiden, white with Metallica. Logo above the head, album title on the torso. You're guessing - both are double studio albums, for the first time in each band's history. Why is this happening right now with two of the biggest metal bands and why was it impossible to happen way earlier? Just to point this out, one of the previous single disc or 'regular' albums by Metallica - 'Load' is actually longer than the new one for exactly a minute and a half. To be precise, 78.59, while 'Hardwired... to Self-Destruct' is 77.29, released as a double album. Why? On the other hand Maiden put out their first double album clocking in at 92

minutes after having numerous albums longer than 70 minutes, maybe just a bit shorter than 'Hardwired... to Self-Destruct' that represents a double album. Look at the list...

Metallica:

… And Justice for All - (65.29) - regular album
Load (78.59) - regular album
Reload - (76.00) - regular album
St. Anger - (75.01) - regular album
Death Magnetic - (74.43) - regular album
Hardwired… to Self-Destruct - (77.29) - double album???

Iron Maiden:

X-Factor - (70.54) - regular album
Brave New World - (70.54) - regular album
A Matter of Life and Death - (71.53) - regular album
The Final Frontier - (76.34) - regular album
The Book of Souls - (92.11) - double album

What does any of this have to do with 'Powerslave' you might wonder and i'll gladly answer that question for you. One of my Facebook friends gave an interesting answer to a post I made regarding this situation in late 2016:

„I think for Billboard chart purposes, each sale counts as 2 units. So it will appear as if Metallica will have sold double what they really will do. I'd say that Metallica released this as a double simply for chart manipulation.“

An interesting fact for sure, and not far away from the truth regarding both bands; Metallica and Iron Maiden. Iron Maiden are well known for using innovative tricks and stunts to bring out the best from the worst periods, like the paradox of neither of their singles reaching number 1 until them flopping badly with 'No Prayer... For The Dying' album which is widely considered as one of the worst in Maiden history - with the single 'Bring

Your Daughter...To The Slaughter' hitting #1 with a cunning marketing strategy which I mentioned in my previous books already, and which I plan to analyze in detail in my following book 'No Prayer For The Dying'.

Both Maiden and Metallica (as the lengths or their previous records show) had the possibility of adding a couple of minutes to release not one but at least five or six additional double albums throughout the years. So why didn't they?

Let's take into consideration the fact that both bands released a lot of studio albums in their early days. It took 5 years for Maiden to deliver 5 albums, while it took 8 years for Metallica. It's quite a big number of albums, with the related merchandise as well as the tours. Now lets take a look of what these band were doing with their studio albums for the last 20 years. Maiden relased 6, while Metallica published 3. (over the last 10 years it's 2 for Metallica and 3 for Maiden). Judging by the tempo of releasing their albums back in the 80's both bands had an abundance of inspiration. They often confirmed that a big pile of material ended up tossed away just to keep the album within the limits of an LP. Moreover, let's take Maiden for example - the 'Fear of the Dark' album with the length of 57.58 was a double vinyl album while not being labeled as a double album. Publishing double studio albums back in the day wasn't just unnecessary - it was counterproductive.

The musical industry was functioning perfectly before the Internet era, and while we were in the transitional period noone quite knew what the future holds. This is exactly why - whenever I emphasize on this album supposedly being 'gigantic' in each possible way, what I had in mind was the concept, cover design, songwriting, production, the tour, merchandise, marketing and many other segments. Never once had I thought of the album length and a potential monumental double album which could have been appropriate for a musical and visual masterpiece such as this one. Everything but that! Moreover, if we take a look at the length of the cult tune from that record 'Rime of the Ancient Mariner' which is close to fourteen minutes while being absolutely stellar, without a second of filler introductions and outros which sadly became an Iron Maiden trademark

over the last decade - makes it clear that back in the day Maiden could have put out a double album in the blink of an eye. But as it turned out it wouldn't have been a good move as marketing goes, bordering on an insane move - opposed to today when the album sales reached the minimum and lives on strictly among the most loyal fans (because everyone else can get everything for free thanks to the Internet - even offered for free by a lot of bands out there). Today the biggest names out there are sure they have a fanbase which is going to buy a physical copy of their albums no matter how good it is and how much it costs. Some have thousands, some have dozens of thousands while some have hundreds of thousands of such fans. Millions have been out of the picture for a long time, and this is why it's quite a logical move to release an album today as a double record and double the price for your biggest fans, especially if the time gap between the records is getting bigger. You aim for the most loyal ones which never left you, trying to sell one watered down thing two times over. This is how I see today's tendencys of putting out double albums no matter how much the band's statements oppose this statement. Had they had so much to say in musical terms, they would have been putting out albums more frequently.

Iron Maiden's musical legacy from the 80's.

Why am I writing this down? The driving force of Maiden on their first two records was Steve Harris with just a bit of lyrical help from Paul DiAnno and Dave contributing here and there just like it's always been. Adrian Smith gave us a glimpse of his songwriting talent on the third record, even though he was present on the second album but arrived after the album was done so he didn't take part in the songwriting process. The first three albums were recorded in the UK and there is a clear 'UK feel' to them. Dickinson on the third album followed the same fate as Smith on the second one - joined the band after the album was written. Still, there's an obvious question floating in the air. If Bruce had arrived after they wrapped up the record, who were the songs from the album written for? Judging by the song melodies and the vocal range and considering Paul DIAnno's style, he simply couldn't have pulled it off as far as vocals go, the majority of the tracks at least - not even if he tried to improvise. It's clear Steve wanted Bruce to join for quite some time but did he really go as far as preparing songs for Bruce before it was clear that Bruce is joining Maiden? Can it be that Rod and the team had a mission of bringing him aboard at all costs?

After shining as both the vocalist and the frontman on 'The Number of the Beast', Bruce claimed the role of Maiden's second driving force on the following album already, with both the fans and the media fully embracing him - as a solo author but also after joining forces with Adrian Smith, quickly becoming a duo that was going to represent some real competition for Steve's songwriting 'dominance'. Luckily enough, it didn't hurt the band one bit but, on the contrary - it had given Maiden a new dimension, both lyrically and musically. If we know Smith delivered brilliant 'Prisoner' and '22 Acacia Avenue' together with Steve on 'The Number of the Beast', it was the 'Piece of Mind' record with 'Revelations' (Bruce's solo song - too bad it didn't become the third single even though it had a huge potential), 'Flight of Icarus', and 'Die With Your Boots On' proving Maiden's diversity and showing us they are ready for some new heights. 'Flight of Icarus' was such a classic radio-friendly tune but still insanely demanding in the vocal department, so it just had to be the second single together with 'The Trooper' and it was the first time in Maiden's history that Harris didn't write the single. Thanks to the fact that they formed a stable lineup for the first time and recorded the album for the second time in a row in their beloved Bahamas studio with some newcomers showing courage and writing more and more material, getting better and better meant

that 'Powerslave' wasn't going to be just a collaboration but a silent battle for writing dominance which is something that almost took its toll on the following album 'Somewhere in Time' - which I covered in detail in my similar titled book. 'Powerslave' was 'the' record. It was an all or nothing move by Maiden, and somehow everything fell into place to make it what it is - some even consider it 'the best heavy metal album in history'. This record brought no calculations in the musical sense like the ones that came afterwards, because it was basically a competition between two opposing sides in who's going to deliver a better song (Adrian still didn't have the courage to step into the spotlight and become the third option). Steve was really doing his best, delivering two masterpieces 'Aces High' and 'Rime of the Ancient Mariner', which would remain Maiden's longest tune for many years up until 2015. Dickinson wrote 'Powerslave' and 'Flash of the Blade' by himself, while joining forces with Smith to bring us the legendary '2 Minutes to Midnight' as well as 'Back in the Village'.

It was a fierce selection of songs. What to pick for the single, the killer 'Aces High' and the rocking, radio friendly '2 Minutes to Midnight' or maybe try to be crazier than The Queen and try to conquer the charts with almost 14 minutes long 'Rime of the Ancient Mariner' and 'Powerslave', which was also the main theme of the record, dominating with its exotic musical scales. In any case, it was clear that even if he didn't want to, Steve simply had to make way for Dickinson/Smith duo while being happy 'Powerslave' didn't end up as the second single. Time will tell it became a quite important song, one of the fan favorites but 'Aces High' never stopped shining as well, remaining one of Maiden's favorite openers of all time.

The songwriting competition within the band luckily resulted in everyone bringing their absolute best to the table, creating a masterpiece of an album. Of course, the 'war' showed its true face on the next album but that's something that paved the way towards the unity on the 'Seventh Son' record - proving that everything happens for a reason. You surely ain't going to find any of this in the 'official' documents, not even the authors close to the band will confirm any of it but some things are more than obvious. In the years of their biggest inspiration 'Powerslave' could have easily been a double album but it seems that the final verdict was against it, which ended up being an excellent decision. The record is long enough but it keeps going

unbelievably fast with enough amazing tunes to keep the fans focused until the end of the tour and the new album cycle.

The rare 'Powerslave' promo hand holding the cassette tape. Courtesy of Anastasio Guerrero.

'Powerslave' was an excellent name for the record. Even though majority of the fans can't figure out the meaning behind it, it's a name that brought out different emotions with different people. Knowing that this was a 'now or never' type of moment for Iron Maiden, they needed to come up with an ideal, powerful and catchy name so it's even possible that the idea came from AC/DC's similarly titled 'Powerage' album.

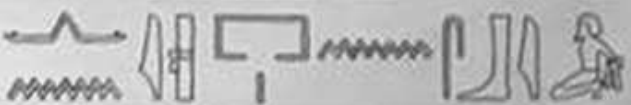
'Power' on one side and 'Slave' on the other is an intriguing name that is also an omen of upcoming power. In general people preferred the 'underdog' stories: David vs Goliath in The Bible, Leicester City 2016 in football, Rocky Balboa in the movies, Odysseus and Cyclops in mythology etc. History taught us that there's an abundance of examples of this sort, whether it's business or politics - even wars between two or more nations and somehow the role of the fan favorite has always been given to the smaller, weaker and oppressed ones.

In this case it was obviously metal music and the great victory was won against the obviously stronger 'Parents Music Resource Center'. Year 1985 saw a huge legal battle in the senate which ended up with fans of rock and metal music feeling extremely proud which is something I'll be covering in some of the following pages. 'Powerslave' was a powerful name used in a perfect moment and the fans became attached to it almost instantly.

Now would be the time to go back to the very beginning of this chapter and the death of 'Eddie', the band's mascot by the hands of the band members. The whole Dortmund gig was more than an excellent marketing stunt to stir up the waters, especially after the new album info started to appear in the media - showing no signs of 'Eddie' yet.

The message that Iron Maiden sent to the fans was easy, simple, undefined but quite confident. 'Powerslave is coming'. The fans could have only waited for it before bowing down before it. Whoever is reading these lines now while being an active Maiden fan in the years I'm writing about will know exactly what I'm talking about. 'Powerslave is coming.'

POWERSLAVE
IS COMING



1984

In the year 1984, I - as the author of this book was only 8 years old, unable to understand the world in the way of the elders. In order for us to successfully grasp the circumstances around 'Powerslave' being made, just like any other album out there we have to fully understand the exterior factor influences - if not directly related to the album, then everything around it. Within their songs Maiden was never (or rarely ever) focused on the most recent social and political themes (like Afraid to Shoot Strangers) but they surely weren't immune to it. Every single detail can greatly influence something without us even being aware of it. For example, we're perfectly aware of what 'Aces High' is about but we never wondered about what was the exact trigger for that song to see the light of day. Even though most of the songs (they said so) were written in the Jersey Islands in January 1984 there was a lot of editing going on in the Bahamas in spring 1984. It was Spring, more precisely April 5th 1984 when Sir Arthur Harris died, being known for his 'Bomber Harris' nickname - which is also the name Steve Harris ended up getting according to Neil Kay's words in his interview for my first book 'The Clairvoyant' which is dedicated to Steve's life and work. This is what Wikipedia has to say about Sir Arthur Harris in short:

Marshal of the Royal Air Force Sir Arthur Travers Harris (see picture on page 41), 1st Baronet, GCB, OBE, AFC (13 April 1892 - 5 April 1984), commonly known as 'Bomber' Harris by the press and often within the RAF as 'Butcher' Harris, was Air Officer Commanding-in-Chief (AOC-in-C) RAF Bomber Command during the latter half of the Second World War. In 1942, the British Cabinet agreed to the 'area bombing' of German cities. Harris was tasked with implementing Churchill's policy and supported the development of tactics and technology to perform the task more effectively. Harris assisted British Chief of the Air Staff Marshal of the Royal Air Force Charles Portal in carrying out the United Kingdom's most devastating attacks against the German infrastructure and population, including the Bombing of Dresden.

Looking at all the aspects of this song's creation as well as its famous video we can see it's quite possible that the death of Sir Arthur Harris could have been the trigger we were looking for. Steve was after a heavy opener for both the album and the tour, the role which 'Where Eagles Dare' had on their previous record - also featuring themes of war. Famous Churchill's speech imposed itself as the ideal move here after Sir Arthur Harris' death served as an inspiration for the songwriting to begin.

AIDS virus was discovered in 1984, and Freddie Mercury died from it a couple of years later. A photo of Freddie Mercury performing at New Haven Coliseum in New Haven, CT, 1977. Courtesy by Carl Lender.

The year 1984 was quite interesting. The AIDS virus was discovered on April 23rd, and The Queen couldn't have even imagined that disease taking away their front man - one of the greatest of all time. Steve Harris and Ozzy Osborne became fathers of two little girls; Lauren Harris was born on June 6th and Kelly on October 27th. Two days prior the famous pop star Katy Perry was also born, just a bit after Avril Lavigne while the end of the year is when one of the best athletes of today was born - the basketball superstar LeBron James. I can barely remember the news about the death of India's Prime Minister Indira Gandhi, murdered on October 31st by the hands of her security guards Sikh, just like Marvin Gaye getting killed by his own father. That same year saw Brunei become an independent state while China and Great Britain signed the initial deal regarding Hong Kong joining China again.

The Vatican, or The Holy See and the United States renewed their diplomatic relations while the Soviet Union decided to boycott the Summer Olympics in Los Angeles (Winter Olympics were held in Sarajevo, Bosnia). Two of the people that had put their mark in this decade are surely Mark Zuckerberg - the founder of Facebook, born in 1984, just like the leader of North Korea Kim Jong-Un.

Mark Zuckerberg. Courtesy of his Facebook page. Kim Jong-Um - Illustration by Wikipedia Common.

After George Orwell wrote his masterpiece '1984' back in 1949, there are a lot of well-known pieces in music, literature and the movie industry which carried the same name - coincidentally or not. In music industry alone the term '1984' was used countless times: '1984' (Yusef Lateef album), 1965, then we have the 1973 album '1984' by Hugh Hopper, '1984' (Anthony Phillips album), 1981, '1984' (Rick Wakeman album), 1981, '1984' (For the Love of Big Brother), a soundtrack album by Eurythmics for the Nineteen Eighty-Four (1984) film, '1984' (Van Halen album), 1984, '1984' (Praxis album), or the title track, 1997, '1984' (Roger Miret and The Disasters album), 2005, '1984' (EP), 2014 EP by Ryan Adams, '1984', a 1969 song by Spirit, '1984' (song), a 1984 song by David Bowie, and 1984', a song by Hong Kong duo Swing as well.

Traces of Orwell's legacy can also be seen in the song 'Powerslave', if we explain the 'all seeing eye' part in that particular way - more precisely the 'big brother' concept that Orwell so suggestively presented in his book. '1984' became not only Orwell's greatest work but also one of the dystopian classics and one of the most influential novels of the 20th century. It's also considered to be one of the classics in modern literature. It serves as a warning to the future generations and inspirations to numerous writers, philosophers and political theorists.

Mackintosh, 1984, legendary ad (YouTube printscreen). Courtesy of Apple.

Reminiscent of Orwell, Macintosh put its permanent mark on the year 1984 with their own '1984' title, launching one of the best known and most influential TV commercials of all time, the costs of which reached close to a million dollars even back then. It was directed by the highly renowned Ridley Scott (The Duelists'. 'Blade Runner', 'Alien'…) The commercial was a typical 'Hello World' by Macintosh, marking the beginning of their work and entering the market, featuring the British athlete Anya Mayor as the unnamed heroine and David Graham as the Big Brother (IBM's PC) - becoming an instant classic of modern history.

In the year of witnessing the first untethered space walk and the first woman performing it (Svetlana Savitskaya), followed by Beverly Burns becoming the world's first Boeing 747 captain, the first embryo being transferred from one woman to another as a conception of a healthy child, the year when the original 'Terminator' hit the theaters across the world - we also witnessed some monumental sport events. In one of the greatest NBA Finals ever, The Boston Celtics beat the Los Angeles Lakers in 7 games to capture their 15th NBA Championship. Argentinean footballer Diego Maradona was sold by FC Barcelona (Spain) to S.S.C. Napoli (Italy) for a world record fee at this date of $10.48M (£6.9M).

An explosion at the Soviets' Severomorsk Naval Base destroyed two-thirds of all the missiles stockpiled for the Soviets' Northern Fleet. The blast also destroyed workshops needed to maintain the missiles as well as hundreds of technicians.

In the US presidential election in 1984 Ronald Reagan defeated Walter F. Mondale with 59% of the popular vote, the highest since Richard Nixon's 61% popular vote victory in 1972. We witnessed the Bhopal disaster: A methyl isocyanate leak from a Union Carbide pesticide plant in Bhopal, Madhya Pradesh, India, killing more than 8,000 people outright and injuring over half a million (with more dying later on from their injuries and with the death toll reaching 23,000+) in the worst industrial disaster in history.

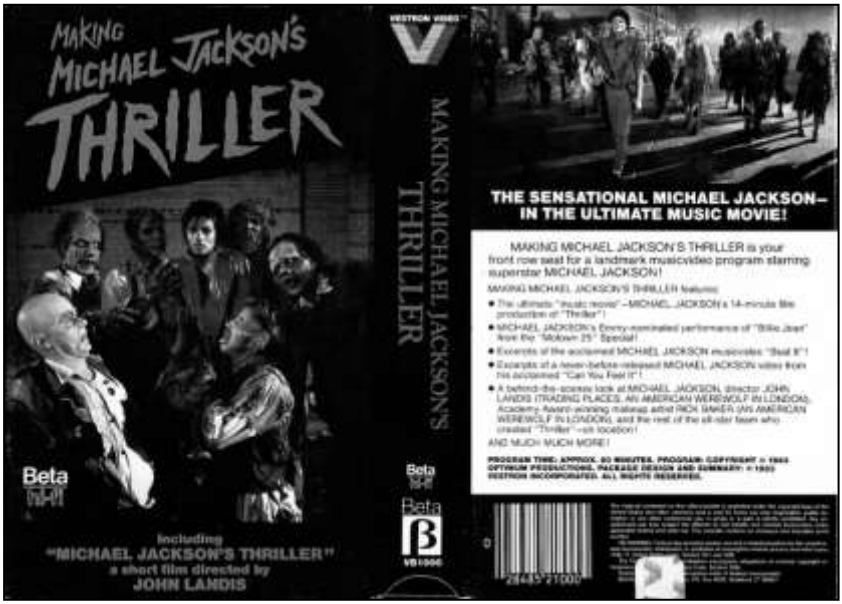
A smokable form of a drug was first introduced into Los Angeles and soon spread across the United States in what became known as the crack epidemic.

It way the year when two American presidential candidates recruit the same rock star, the amazing Bruce Springsteen to allow them using his 'Born in the USA' song for their campaigns - a track from Springsteen's highly successful album, the first ever released on the new 'Compact Disc' technology on the American soil. It just had to be an amazing rock year, with plenty of hit songs and an unbelievable number of singles released. This might come off as a surprise for many, but up until then United States used to import and pay a lot of money for Compact Discs from Japan and Western Germany. Iron Maiden didn't fall behind when it comes to this and you should be able to easily find the original 'Powerslave' CDs from back in the day on eBay and similar websites.

Bruce Springsteen's 'Born in the USA' - the first US CD. Photo source: eBay.

This is the year of Sting's final gigs with The Police. After the break the band went on a hiatus, ending up playing only a couple of gigs in the same lineup up until 2007 and the reunion tour. Michael Jackson was recovering from his burning scalp accident which occurred early in the year but he managed to win 8 Grammy Awards out of 12 nominations which was the absolute award

record for a single year. And he didn't stop there, knowing that after his 'Thriller' album spent almost half a year topping the charts he got his own star in the Hollywood Walk of Fame - directly in front of Mann's Chinese Theater. His security actually forced him to leave the ceremony after only a couple of minutes because the immense mass of fans was getting out of control. It should also be noted that the movie industry owes a great deal to what basically was a horror movie wrapped up in Michael's music, not only thanks to the musical performance but greatly contributing to metal music visuals not to be perceived in a wrong way. Of course, his collaboration with Van Halen did a huge favor for the 'hairy weirdos', placing a red carpet for metal music to march into the mainstream world.



Michael Jackson - Thriller. 'Making Of' video cover.

When talking about Michael Jackson we can't help noticing that his video (also a video featuring the largest number of famous people ever seen in a music video) was directed by Jim Yukich, a renowned director who was on his way up the ladder of success in 1984. Jim Yukich got a difficult test and passed with flying colors. 'Live After Death' video!

Prince reached the pinnacle of his career with two #1 singles and an album sold in over 20 million copies - which I'm going to talk about later on, and it was Elton John performing his cult 'Night and Day Concert' on the Wembley stadium that same year. His 'Breaking Hearts' album had a mediocre reception as far as the fans were concerned, but the gigs were amazing which can be said about Mike Oldfield and his album 'Discovery' as well. George Michael's 'Careless Whisper' single was a huge success on both sides of the Atlantic, reaching #1 in over 25 countries and sold in over 6 million copies.

The first MTV's annual 'MTV Music Awards' were held the same year in New York City where - you're probably guessing - Madonna caused the biggest controversies performing her 'Like a Virgin' song, rolling around the stage revealing lacy stockings and garters grinding her crotch against her veil. Brian Adams was also doing great, selling unbelievable amounts of records with his 'Reckless' album which was filled with hit singles, reaching a Diamond certificate in his home country of Canada.

Still, this is not where the record breaking year drew the line. Frankie Goes to Hollywood became the first band to have 3 different #1 singles in the UK ever since 1963 when Gerry and the Pacemakers managed to achieve the same status. Cyndi Lauper set a record herself with the fourth single from her debut album 'She's So Unusual' called 'All Through The Night' becoming the first woman in 26 years of 'Billboard's Hot 100' to have four singles from one record in the Top 5. Imagine that happening today - impossible! Coincidentally enough, after the events surrounding PMRC and the Washington Wives Frank Zappa released an album whose title was a clear message -'Them Or Us'. It's a year we will remember by George Harrison performing with Deep Purple in Sydney, playing the crowd favorite 'Lucille' as an encore.

If you have the stomach for it, try comparing the biggest musical hits of 1984 with those of 2016 - that is if you remember any. If you don't, I'm going to tell you how the top-selling songs of 2016 list looks like, and keep in mind this was compiled later in the year while I was actually writing this down. I presume you are familiar with some of the names from the list such as Justin Timberlake, Justin Bieber or Rihanna but I wouldn't bet on you remembering a melody from any one of these songs. What's even more funny is that I actually remember an introduction melody which is the main part of a certain #1 song of 2016 and the only reason being it might very well be a rip-off of Maiden's introduction piano melody of 'Empire of the Clouds'. If you don't believe me, feel free to check it out on YouTube: Lukas Graham - 7 years.

'7 Years' - Lukas Graham
'One Dance' - Drake Ft. Wizkid & Kyla
'Can't Stop' The Feeling - Justin Timberlake
'I Took A Pill In Ibiza' - Mike Posner
'Cheap Thrills' - Sia
'This Is What You Came For' - Calvin Harris Ft. Rihanna
'Dancing On My Own' - Calum Scott
'Stitches' - Shawn Mendes
'Fast Car' - Jonas Blue & Dakota
'Love Yourself' - Justin Bieber

Now prepare yourselves for a list of 1984 hits. I handpicked a number of 10 random songs:

'I Just Called to Say I Love You' - Stevie Wonder
'I Want to Break Free' - Queen
'Do They Know It's Christmas' - Bob Geldof and Band Aid
'Purple Rain' - Prince and the Revolution
'Like a Virgin' - Madonna
'Born in the USA' - Bruce Springsteen
'Rebel Yell' - Billy Idol
'Girls Just Want To Have Fun' - Cyndi Lauper
'Run to You' - Bryan Adams
'Thriller' - Michael Jackson

If you think that this is all of it... Take a look at an additional list of ten more songs, and then compare them to the highest selling ones of 2016 - you'll realize that the so called 'second' league of 1984 is miles ahead of the most popular stuff from today.

'The Wild Boys' - Duran Duran
'Ghostbusters' - Ray Parker, Jr.
'Hallelujah' - Leonard Cohen
'I Won't Let the Sun Go Down on Me' - Nik Kershaw
'Pride (In the Name of Love)' - U2
'Time After Time' - Cyndi Lauper
'When Doves Cry' - Prince
'Wake Me Up Before You Go-Go' - George Michael
'Blue Jean' - David Bowie
'Time After Time' - Cyndi Lauper & Rob Hyman

This situation is so hilarious it made me add some more songs from 1984 just to prove a point.

'Radio Ga Ga' - Queen
'Hold Me Now' - Thompson Twins

'What's Love Got to Do with It' - Tina Turner
'99 Luftballons' - Nena
‘Material Girl’ - Madonna
‘Private Dancer’ - Tina Turner
Wham! - 'Last Christmas'
Say Say Say" - Paul McCartney and Michael Jackson
Let's Go Crazy - Prince and the Revolution

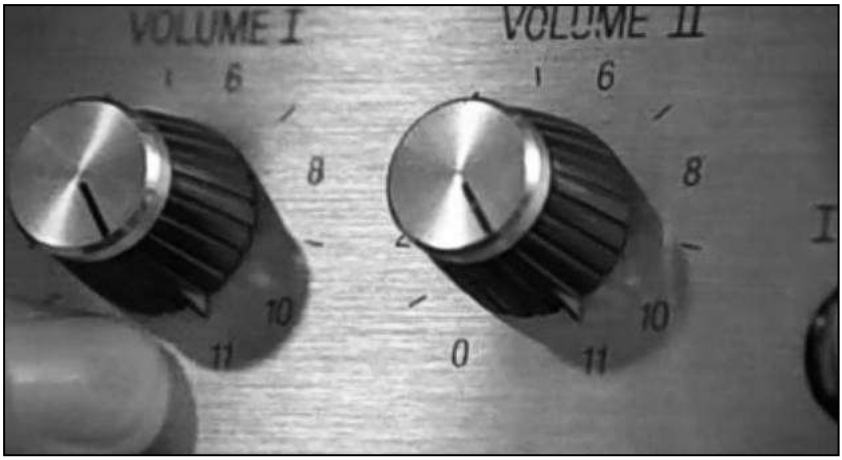
Some of the songs such as 'Thriller' and 'Say, Say, Say' appeared in the previous years but were so powerful they just stuck around on the top of the charts. Even more so, believe it or not - 1984 is the year with the lowest number of #1 records; only 5 of them, in no particular order:

'Thriller' - Michael Jackson (65 000 000+)
'Footloose' - Soundtrack (10 000 000+)
'Huey Lewis and the News' - Sports (8 000 000+)
'Born in the Usa' - Bruce Springsteen' (20 000 000+)
'Purple Rain' - Price and the Revolution (16 000 000+)

It is just the five of these records, with two of them being a couple of years old storming the charts throughout the year, with their total combined sales reaching over 120 million copies. Isn't that astounding, especially from Iron Maiden's perspective which were supposed to be living their glory days back then, selling a million records in the United States as a 'dream come true' scenario? Besides Van Halen's superhit 'Jump' and the following one 'Panama' they had to fight for their piece of the spotlight with the still going strong 'Cum On Feel the Noize' from 1983 by Quiet Riot, Bon Jovi's 'Runaway', there was 'Big City Nights' and 'Rock You Like a Hurricane' and it didn't get any easier even afterwards... Twisted Sister was conquering the charts with 'I Wanna Rock' and 'We're Not Gonna Take It', Ronnie James Dio was there with 'We Rock', and we can't possibly ignore Metallica being just around the corner with 'Creeping Death' and 'For Whom The Bell Tolls', Judas Priest with 'Love Bites', Saxon's 'Crusader' and many others. This is why I felt the need to to put all this on paper and compare the legacies because sometimes it feels like people are taking Maiden's success for granted as if it was the easiest thing imaginable having no competition

whatsoever. It's actually the opposite - all the 'big' names were way more powerful in numbers, and what Maiden was achieving back then, playing their uncompromised heavy metal was nothing short of a miracle.

Music and movie industry of 1984 brought us some amazing titles and pop-rock (even metal) based soundtracks. To waste no time we're going to jump straight to crediting an incredible movie that became an instant cult classic 'This is Spinal Tap', introducing a special parody side to metal music, followed by a series of musical classics such as 'Amadeus', 'Beat Street', 'Breakin', 'Footloose', 'The Muppets Take Manhattan', 'Streets of Fire' and the famous 'Purple Rain' which gave us the already mentioned song whose sales speaks for itself.



Tufnel's amplifier dials that go up to eleven; this scene became the origin of the term up to eleven. A screen shot from the 1984 mockumentary, 'This Is Spinal Tap'.

Even the standard end to this magnificent year resulted in an enormous Christmas hits which are still highly popular like the humanitarian 'Do They Know It's Christmas' by Bob Geldof's Band Aid . quickly becoming the all-time fastest selling single in the United Kingdom. Another Christmas hit ‘Last Christmas’ by Wham! stood the test of time not ending up forgotten like the

one previously mentioned, and they were all joined by Queen's 'Thank God It's Christmas' and Gary Glitter's 'Another Rock 'N' Roll Christmas'.

1984 wasn't just a year of pop-rock and metal album reigning supreme, but it also saw the birth of bands all across different genres of metal, some of which are still leading the genre they pioneered themselves, making metal music even more diverse. In alphabetical order I am going to name the most relevant ones: Agent Steel, Annihilator, Atheist, Blind Guardian (Lucifer's Heritage), Candlemass, Celtic Frost, Death, Living Colour, Nuclear Assault, Rage (Avenger), Sadus, Sepultura, Soundgarden, Stratovarius, The Cult, Yngwie Malmsteen. Try to picture the world of metal without Blind Guardian, Candlemass, Death i Sepultura, let alone Grunge/Metal with no Soundgarden!

Metallica was gaining their momentum while Deep Purple announced a great new beginning.

In the year when Def Leppard's Rick Allen lost his hand and Hanoi Rock's Razzle his life, Deep Purple regrouped to record the legendary 'Perfect Strangers'. Metallica's 'Ride the Lightning' was still far from Maiden's competition even though it's interesting how those two bands never ended up having their tours clashing in the same places because Metallica's management was careful never to perform as a support act to Iron Maiden. AC/DC surprised their fans with '74 Jailbreak' while the legendary Gary Moore released a live album 'We Want Moore'. The bands which supported

Maiden during 1984 and 1985, followed by 1986 and 1987 were extremely successful in that time. Twisted Sister did their possibly best work with ‘Stay Hungry’, W.A.S.P released their self-titled debut - just like Waysted, Y&T released ‘In Rock We Trust’, Anthrax was going strong with ‘A Fistful of Metal’, Fastway had ‘All Fired Up’ Yngwie J. Malmsteen was releasing what’s going to become a cult record called 'Rising Force', Queensrÿche released ‘The Warning’ and Quiet Riot had their ‘Condition Critical’ which still had excellent sales even though the critics buried it.

Madison Square Garden, demolished seats after a Judas Priest gig.

Alice Cooper with his last two albums never toured up until 1984, before deciding to leave his long standing publishing company Warner Bros and take an indefinite leave from the music industry with the hiatus lasting as long as two years. Judas Priest experienced an unpleasant moment during their gig at Madison Square Garden where the fans ended up ripping the clothes from the chairs and throwing them on the stage. Even though Judas Priest covered the damage expenses they still ended up being banned for life from playing that venue. This occurrence did no favor to how metal

music was perceived in the mainstream media and especially among the American establishment which wanted to label it as damaging, destructive, leading towards self-harm, law-breaking and even murder and suicide.

The days to come will prove that the problems for Judas Priest had just begun. In 1985 they have faced a shocking suicide of a fan which they were directly accused for - ending up in a trial a couple of years later every step of which was greatly covered by the media.

Media were very interested in Judas Priest case.

That same year Joe Perry and Brad Whitford hit the stage together with Aerosmith, which marked their reunion and the soon following 'Back in the Saddle' tour later that year. Meanwhile, Eddie Van Halen started to hang out with Michael Jackson, even playing the solo in 'Beat It' as a special guest on the Dallas gig. In early September, immediately after finishing their huge tour in Nuremberg, Germany Van Halen and David Lee Roth parted ways and Van Halen introduced Sammy Hagar as their new vocalist. Just over a

month prior to this, the legendary Red Hot Chili Peppers released their self-titled debut album, oblivious to how big they were going to become.

The so called ‘premier’ league of metal and hard rock which leaned towards a more commercial sound and radio hits was earning millions in 1984. Bon Jovi’s self-titled debut was already matching the sales of ‘Powerslave’ and it was clear he was going to greatly surpass them in the coming years, Van Halen with their ‘1984’ was already far from Maiden’s reach, Scorpions held their high form with ‘Love At First Sting’ as well as kept the record sales going, Whitesnake’s ‘Slide It In’ proved their best years are yet to come - even Ratt’s debut album called ‘Out of the Cellar’ was miles ahead of Iron Maiden. We should mention Europe kind of flopping with ‘Wings of Tomorrow’ but quickly landing on their feet with the following ‘The Final Countdown’ which was a worldwide phenomenon. There was also Kiss with ‘Animalize’ selling close to Maiden but expecting more than that.

With some firm and pureblooded metal super albums like ‘Defenders of the Faith’ by Judas Priest, Saxon’s ‘Crusader’ and Dio’s ‘Last in Line’ and all the mentioned pop, rock, hard rock and metal multimillion selling albums I am merely trying to paint a picture for you to understand how difficult it really was to make it on such a big level back in the day, especially for a band like Iron Maiden playing pure unrelenting heavy metal. Considering this as well as the fact that experimenting with commercial styles and radio hits is a huge risk I would urge you to look back at 2016 and look where Iron Maiden is today compared with some of these bands which were selling way more than Maiden back then. It is precisely that devotion to metal and changing the style but never their true path and foundation that kept Maiden at the top. Even though Scorpions, Whitesnake and Ratt were selling way more, Iron Maiden gigs were at least equally impressive and in most cases way more intense and spectacular than theirs.

Just to make it clear that it wasn’t as easy for Maiden to dominate the metal market in 1984 we’re going to have a quick reminder of records worth the mention: Armored Saint 'March of the Saint', Bathory 'Bathory', Celtic Frost 'Morbid Tales', The Cult 'Dreamtime', Destruction 'Sentence of Death', Dokken 'Tooth And Nail', Lita Ford 'Dancin' on the Edge', Grave

Digger 'Heavy Metal Breakdown', Great White 'Great White', Grim Reaper 'See You in Hell', Holocaust 'No Man's Land', Krokus 'The Blitz', Manowar 'Hail to England' and 'Sign of the Hammer', Mercyful Fate 'Don't Break The Oath', Metal Church 'Metal Church', Motörhead 'No Remorse', MSG 'Rock Will Never Die', Overkill 'Overkill EP', Pantera 'Projects in the Jungle', Raven 'Live at the Inferno', Razor 'Armed & Dangerous EP', Running Wild 'Gates to Purgatory', Rush 'Grace Under Pressure', Saint Vitus 'Saint Vitus', Sinner 'Danger Zone', Slayer 'Haunting the Chapel EP', Sodom 'In the Sign of Evil EP', Spinal Tap 'This Is Spinal Tap', Tank 'Honour & Blood', Tokyo Blade 'Night of the Blade' and 'Midnight Rendezvous EP', Steve Vai 'Flex-Able', Venom 'At War with Satan'. Voivod 'War and Pain', Warriors 'Warriors', Warlock 'Burning the Witches'…

They year 1984 might not be ridden with highly successful metal albums like 1986 was, but it definitely was one of the most demanding if you look at the global musical scene. Whoever managed to climb the charts to find the ‘giants’ in that year - especially with pure blooded metal music can be considered a legendary band, already paving their way towards a cult status even though it might not have been obvious at the time. Now, having dissected 1984 as well as the circumstances that might have influenced the birth of this album one way or another there is only one thing left for me to say to you: Welcome to ‘Powerslave’ - the album that changed the world of heavy metal!

.

POWERSLAVE IS COMING

'Powerslave' was planned out way ahead of time in the form of 'just another record' - maybe even at the very beginning of Maiden's career when they signed the contract with EMI. Yes, Maiden was good back then but no one, not even Rod Smallwood, Andy Taylor or Neal Kay were able to predict how good they really was and how far could they go. What they did notice was the band's dedication to their work being way more serious than your average band's and they recognized Maiden as a band which could be their long term investment. Maiden's ace in the sleeve was the fact that their management was even hungrier for success than they were. It wasn't a group of typical managers in search of quick money from their protégés, but instead a team of visionaries, innovators and people not afraid to invest into something they believed in.

In that sense 'Powerslave' existed as a concept in early 80's already. They knew that the band was going to release their fifth album in 1984 if things go as planned, regardless of the lineup and the album theme. Knowing that Maiden's career did go exactly as they planned - or even better - their plans began to see some adjustments, adapting to new circumstances. Their debut album was proving themselves to the local audience before quickly setting off to the United States, where a moment of DiAnno's recklessness resulted in throwing down the gauntlet with Judas Priest - a band they supported, almost resulting in a huge scandal. These bands are on good terms today but that's something that really did no favors to anyone related. Maiden's second album already saw them doing a world tour, and the third one represented a complete turnaround, throwing out Paul DiAnno and instantly grabbing the throne while upsetting quite a lot of puritans back in the day with their widely unpopular album title choice - 'The Number of the Beast'.

All of this was just a glimpse of the things to come. Departure of their drummer Clive Burr didn't slow the management down one bit. Even more so - the arrival of Nicko McBrain was a killer move, proving they knew

exactly what they were doing. They introduced Nicko as a total nutcase, a positively unbalanced individual, starting off their new album with his drum solo in one of the most demanding Maiden songs drum-wise ('Where Eagles Dare'). Even the title of the record was 'Piece of Mind' which was no coincidence, introducing brain as the theme of their new merchandise and stage decorations. Brain - McBrain - can't be a coincidence. The new band member branded the album theme and vice versa. It was a win-win situation. Meanwhile, the band was eagerly awaiting the release of their live album, being labeled as a live phenomenon. 'Piece of Mind' was the record which introduced them to larger venues so they kept on believing that the time was right to make that move. But it didn't happen then. Just like I've stated already - there was a time for everything and that plan involved a fifth record, one mammoth tour and something so big and impressive it would force the music world to stand in awe.

With this vision in their heads Iron Maiden flew to Jersey Islands situated in the passage between France and England. Even though geographically it's closer to France it's officially British territory with special tax benefits which was the main reason of the crew going there for their 'writing session' vacation. This adventure was covered in the first of my 'album' series book - 'Somewhere in Time'. The management's plan wasn't to wait for the musicians to find their inspiration naturally and begin the writing process. They were basically forced to finish the record in the given period of time, or suffer the consequences based on the contract they signed. As long as that contract dictated the output of Iron Maiden, they kept releasing one album after the other - the ones we call 'the classic albums' today. This means they were forced to be where they were told to, creating an album regardless of their inspiration in that particular moment - just rehearse it and record the songs by all means possible.

You have to understand something. Maiden stayed on Jersey islands on January and February before flying to Bahamas in March already. Jersey islands are quite desolate in January and February, they got their accommodation extremely cheap and it all had to be reserved months in advance, just like the Bahamas whose tourist season starts later in the year. The whole album had to be planned out perfectly. Try to think this through for a moment. The tour started in August, after being announced for three

months straight by their PR agency and they have known all along that they'll be playing in over 29 countries, with over 300 concerts in just over a year. What does this mean? It means that while the band was busy writing the material for the album, their management was already booking them across the world, choosing routes, booking planes, hotels and various other details, including the recording of their live album on two different continents as well as a documentary within the 'Eastern Bloc' countries. Keep in mind this is the region where I live and I assure you that getting a permit to record and play here included going through a complex exhausting bureaucracy system. Still, to match a tour of this magnitude with a marketing of the same level meant that both the official labels and the merch stores had to know the plan at least a year in advance in order to prepare for a stunt of these proportions.

To summarize…'Powerslave' was 'sold' not just before it got released, but way before it was recorded or even written - just like this book which I tried and succeeded getting that same effect with. When someone says 'Powerslave' they actually mean 'Powersale'.

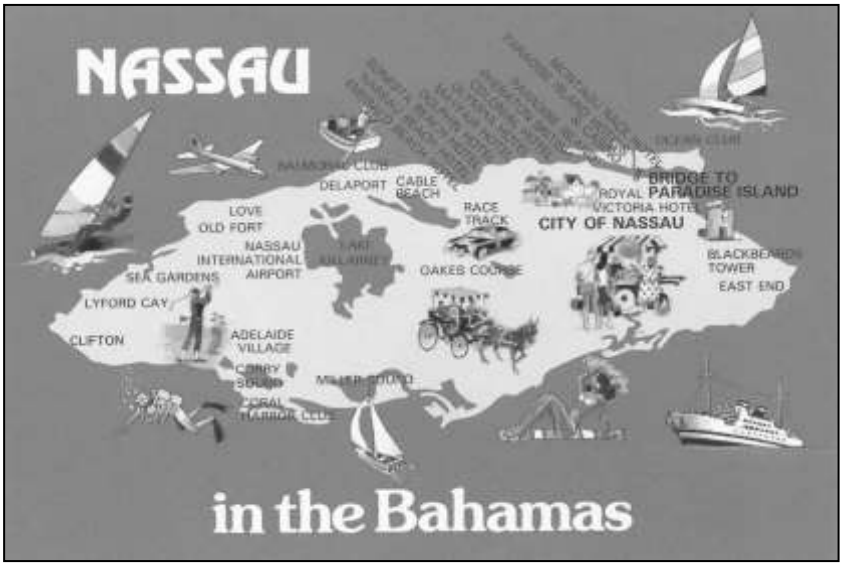
Still, this album did encounter an obstacle. The band just wasn't inspired enough in the given moment, which ensured lack of balance among the album tracks, but also brought something good to the table. 'Rime of the Ancient Mariner' was successfully completed on such a short notice, and I can't help but wonder if the original intent was for it to be almost fourteen minutes long with its trademark calm eerie section. Had this been a standard length song, Harris (or someone else) would have had to write three songs instead to fill the gap. This way their lack of inspiration meant they just had to keep the song going, before Steve Harris reached a moment of brilliance - realizing he had no time to think but instead started to play around the main theme, whether it was melody or rhythm, actually letting necessity and a general lack of idea carry him towards creating a masterpiece. On the other hand, due to a lack of good themes and lyrics Steve put out their last instrumental ever, called 'Losfer Words ('Big 'Orra)' and those of you familiar with British English - Cockney in particular would know this means 'At Loss for Words - Big Hurry' (some will say 'Orra' is a phonetic pronounciation of 'horror' in the London Cockney accent). This was the true nature of the record titled 'Powerslave'. Even though the meaning

of its title track written by Bruce Dickinson was explained to us in such a beautiful, mystical way ensuring us it's a story about a dying pharaoh who couldn't grasp the possibility of his own death after everyone made him believe he's a deity throughout his life - realizing we're all just slaves of death, whose power surpasses even that of the gods themselves. This was the song which aggressively reflected on Maiden's life and status back then. They were superstars without a question, fans adored them, they had all the benefits living the lives of small deities but in reality being trapped as slaves of the music industry who treated them like puppets controlled by someone 'above', telling them what to do and when to do it. This is why the sleeve from 'The Number of the Beast' was way more modern and meaningful than we realized it at the time. In this order of things they were the mighty devil pulling the strings over regular headbangers (their fans) but Eddie looming above was actually the music industry itself, if not their own management! Truth be told, whether you agree or not - it seems that Maiden had their brightest moments while being under a strict contract without a way out. As soon as they managed to catch a breath and start calculating their song quality decreased drastically.

A fragment of 'The Number of the Beast' album cover.

Let's go back to their stay on Jersey Island. According to Steve Newhouse Loopy's excellent book 'The Iron Maiden Years' (which every true fan simply needs to own, especially those in love with the early stages of the band's work) and also our numerous conversations over the years, Maiden's time on Jersey was filled up with not only songwriting and album conceptualization but also a very hectic schedule of activities. Steve and the others got tattoos, Bruce and Adrian took the driving test and every single band member had to fly to any number of destinations such as Germany, France, Spain, etc., in order to give interviews to various media. One thing was evident: the album and the tour were meticulously planned out and the PR needed to start very early. Maiden were so invested in building up the hype that they were willing to book and pay for their own flights in order to attend an Interview instead of it being the other way around, a notion simply unthinkable today.

There was no time to rest: after finishing up on Jersey and taking a return flight to London, the band flew straight to the Bahamas where Studio awaited them to record the album which everyone, especially the management and label, had such high hopes for having invested serious money and effort in the project!

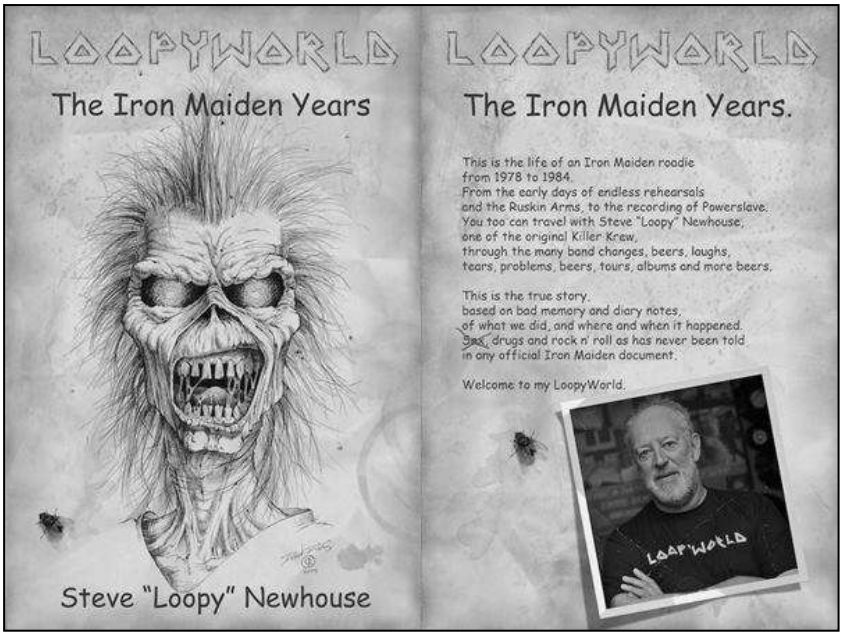


Bahamas / Paradse Island and Nassau where 'Powerslave' was recorded.

My colleague and friend Steve Loopy Newhouse has described the whole atmosphere on the Bahamas related to the recording of this album incredibly well in his book; from hanging out and playing poll with Mick Jagger, Bryan Ferry, bands Talking Heads and Saga, to playing tennis with the legendary Pat Cash (or rather, playing his target), who was a guest of the Maidens on the Bahamas. He reminded us of a car accident of Adrian's technician Marcus Cove, crazy nights in Waterloo club and other entertainment venues where Dave and Bruce were even known to spontaneously play at, tourist trips with Dave Murray and his girlfriend, soon future wife Tamar and many other little things that were everyday life in the Bahamas. He very vividly described the slow-paced life of the local population on the island, problems that the band encountered such as the extension of their visas, and the strict sports regime which Steve Harris imposed on them to make sure that none of the team would become lazy and that they will remain fit, ready for what awaits them next year on tour. And finally, he described to us the sad moment in which he was, because of one moment of poor judgement, forced to quit further collaboration with Maiden and all that he's been through with them for the past 30 years. Ironically, what was fatal for him in this case was the awkwardly pronounced word 'Slave'. However, despite of it all, he described the Bahamas episode with these words:

„On a slightly more personal note, this was the band at its finest. I was lucky enough to witness the band record probably its best album. What that comes down to is beyond my comprehension, but I believe it was something to do with atmosphere, and surroundings. From the time we landed to the time we left, everyone was in high spirits, even if my actions caused a stir, or Marcus' accident caused a blip to proceedings, the recording went on, and still remains my favourite album of all time.“

Although the episode with the car accident of Marcus Cove, Adrian's technician, finally ended in the worst possible way, his death due to brain hemorrhage, which shocked and left speechless all those involved in this project, the show had to go on and Maiden, preparing for the tour moved on, to the American Fort Lauderdale to train live the entire upcoming tour as such that the public will later know. These eight weeks of hard work also involved some fun moments such as a visit to the famous Disneyland in Orlando, and a visit to Cape Kennedy to watch the shuttle launch.


LOOPYWORLD
The Iron Maiden Years
Steve "Loopy" Newhouse
LOOPYWORLD
The Iron Maiden Years.
This is the life of an Iron Maiden roadie
from 1978 to 1984.
From the early days of endless rehearsals
and the Ruskin Arms, to the recording of Powerslave.
You too can travel with Steve "Loopy" Newhouse,
one of the original Killer Krew,
through the many band changes, beers, laughs,
tears, problems, beers, tours, albums and more beers.
This is the true story.
based on bad memory and diary notes,
of what we did, and where and when it happened.
Sex, drugs and rock n' roll as has never been told
in any official Iron Maiden document.
Welcome to my LoopyWorld.
LOOPYWORLD

Support my colleague and friend, buy the book and find out amazing things in the life of one of the original 'Killer Krew' member.

At one point even Steve Harris should take a break from his stay in Florida to attend the birth of his daughter Lauren, who, twenty-four years later with her own band played as the support for Iron Maiden on a retrospective tour 'Somewhere Back In Time'. When we talk about the 'Powerslave' album, despite our best wishes, it is really is hard to squeeze everything into a few pages of the book, so the proper decision for me to make was to write a new book which will include only the "World Slavery Tour" and its live product 'Live After Death, and that will bring into its pages the exclusive stories of people directly involved in this great adventure.

So, let's go back to what makes the 'Powerslave' album so special; its songs. As I mentioned previously, the song 'Losfer Words' was written in a hurry and, as such, remained instrumental, but in fact the same had happened to it as the instrumental from the first album 'Transylvania'. Indeed, this is

precisely what makes the instrumental songs of Iron Maiden special. From the construction of the song it is clear that the original intent for it was not to become instrumental but that has its instrumental basis for the vocals and a melody line of bridge and chorus. It would be very interesting to see it recorded someday in the way it was originally designed, with added vocals.

Also, I have to be honest with Maiden, their readers and to myself and mention that on the last part of Maiden's 'World Pieces' tour, which ended just before the start of preparing for the recording of the new album (18. 12. 1983.) in the last 27 concerts the support band was Michael Schenker Group. It would seem that during those shows the virtuoso German ex-Scorpions guitarist Michael Schenker made a lot more of an impact on the members of Maiden than what they themselves thought. During this tour, his most impactful instrumental songs in concerts were 'Into The Arena' and 'Captain Nemo', (the latter is recorded on the 1983 album 'Built To Destroy') which the members of Maiden had the opportunity to constantly listen to every day, 27 days in a row. Feel free to listen for yourselves to 'Captain' Nemo 'and compare how that song affected Adrian Smith to write' Back In The Village' and 'Into the Arena' Harris to write 'Losfer Words (Big' Orra). Sometimes I think that I'd have been better off not knowing some things. But if you want to delve further listen to the song 'Red Sky' where you will find the basis for the central melody of the song 'Alexander the Great'.

Two of the songs featured on the 'Powerslave' album are essentially about fencing. In one directly, whereas in the second the sword is only a weapon in the hand of the dualists who have vowed to conflict to death. 'Flash of the Blade' must have been created out of Bruce Dickinson's love for fencing, which he has often mentioned as a 'side hobby' in media interviews. This otherwise excellent song with an effective and memorable intro did not have its chance to shine next to megahits on the album and as such has later remained neglected, and was 'never' played. But, somehow this lack of exposure was still compensated, because the song found its place on the soundtrack of the film 'Phenomena' directed by Dario Argento, which saw the light of day in 1985. Some fans know this film under a different name, 'Creepers', but that is the US version, which was quite heavily censored. The film tells the story of a girl who has the special ability to communicate with insects, being transferred to an exclusive Swiss boarding school where her unusual talents might prove useful in solving a series

of murders. Aside from Maiden, Motorhead and Frankie Goes To Hollywood also had a prominent role in the soundtrack.

Phenomena - screenshot with Iron Maiden part.

In the case of Iron Maiden, the song is about a young swordsman who trains hard to avenge his murdered family and is in fact too geneal, without any specal meaning, and as such easily forgotten, althrough it features some stunning solos and a really promising harmonic partIn recent years, the attention of new age metal fans was attracted by the cover of this song by Avenged Sevenfold, which brought the Maidens a new generation of fans who wanted to explore the original author of the song.

On the other hand, another fencing song 'The Duellists' is longer than six minutes, and at some point almost sounds as a continuation of the instrumental 'Losfer Words' Big 'Orr' and I suppose that there are two good reasons why it was never played at a tour. The chorus is vocally extremely complex and does not allow for subsequent improvisation, because in it one must hit the clean notes to be effective, and this is not always possible on tour. The second reason is the extremely demanding solo and harmonic part, which aside from being quite demanding for live reproduction with a run time from 1:50 up until 5:14, and in it at times three guitars can be heard playing at the simultaneously, which at the time was impossible to do

on a live Iron Maiden performance. Although now with three guitarists it is technically possible I doubt that we will ever have a chance to hear this song live, despite it being a textbook example of everything that Maiden have to say in the musical, melodic and harmonic sense. For Steve Harris, the writing was not in fact inspired by fencing as a sport, but by the primordial and vigorous rivalry between two men that led to a several years' long period of dueling to the death. The song was created after the 1978 Ridley Scott movie by the same name as the song Maiden had written and recorded. Of course, the movie itself was based on a book 'The Duel' by writer Joseph Conrad (1857 - 1924) describing the animosity and a life-long feud between two French officers during the Napoleonic period (ca. 1800). Is it perhaps that at this point Steve Harris had his own 'duelist' in the music scene, or that the story was his obsession (as stated in tagline of this film), but whether or not the song is partly biographical is rather difficult to assess.

Let's go back a bit to 'Powerslave' where an Egyptian Pharoah wonders why he has to die when everyone around him is telling him that he is a god. Horus, one of the most important deities (the Sun) in the mythology of Ancient Egypt represented in works of art as a man with the head of a falcon or a hawk, whose right eye was the Sun and whose left eye was the Moon), mentioned in this song was the son of Osiris (god of the underworld) and Isis (the mother goddess). Osiris was brutally slain by his own brother, his evil counterpart Set (the jackal-headed god of the night), and Horus fought Set to avenge their father's death, winning the battle, but losing one of his eyes. The eye was successfully restored by the magic of the god of wisdom and the moon, Thoth, and this allowed Horus to grant Osiris rebirth in the underworld (see verse: 'Enter the risen Osiris, risen again'). The Eye of Horus symbol was used in ancient Egyptian funerary rites and decoration, as instructed in the Egyptian 'Book of the Dead'. For the ancient Egyptians, the Eye of Horus was a powerful symbol of protection, and was considered to bestow on others wisdom, health and prosperity.

While the dying Pharaoh recalls his life, he does not in fact feel any remorse for anything he has done mostly due to his harsh rule, but on the contrary, offers that his successor be brought 'blood and red vine', hoping that the 'heavy-handed' kind kind of authority he wielded and continued to enjoy in every second of his life, because even though his successor will also be called a god, he too will one day die. At this moment he calls his entire life a lie.

One can assume that the last verse at the end was added figuratively by Dickinson, clearly so that the song would end with the so-called mystical, popular 'curse of the mummy', which found its way into the Western civilization through stunning literary works of fiction in the early nineteenth century, only to be spreaded by way of sensational press and eventually becoming world famous world-famous Hollywood movies. The stanza refers to the Pharaoh as an evil spirit that awaits inside the dead body shell, waiting for someone to desecrate it, so that he may attack from the grave. This desecration scene was actually played out in the final scenes of all Maiden concerts in the tour ,supporting the album, where a mummy-like Eddie rises from the grave behind dissolved Pharaonic masks, and in fury, flames flying from his eyes, spreads his hands toward the fans.

It is interesting to mention that on the cover of the single 'Two minues to Midnight' Eddie, like Horus, lost an eye, which later on subsequent albums was replaced by a bionic one.

Let us mention again 'Back in the Village', a song that drew with it the afore mentioned Schenker riff, which is a continuation of the song 'The Prisoner' from the band's third album. It is also based on the cult British TV series of the late sixties 'The Prisoner', which takes place in a mysterious 'The Village'. You will have a chance to read the complete interpretation of the songs in the book about the album "The Number of the Beast, which will be upgraded to the interpretation of the song 'The Prisoner'. Me, like many people outside the UK did not have the opportunity to see the entire series, so in order to try to explain the mysterious and never fully explained verses, it will be my next task. The song also has not yielded a great success, partly because the verses were mostly obscure to the fans, consisting mainly of phrases and concepts used in the series, and also due to a repetitive and unimaginative chorus, though the song was rather dynamic and ideal for a concert opener.

However, we have yet to touch upon the song that makes us, after we hear it, as well as those in the original poem become like the Wedding Guest, a 'sadder and a wiser man'! 'Wiser', we know why, and 'sadder', because we have unfortunately instantly become aware that in the history of Maiden something like this will never happen again!

RIME OF THE ANCIENT MARINER

Do you recognize the scene at page 70? The ‘Engraving by Gustave Doré for an 1876 edition of the 'Rime of the Ancient Mariner' by Samuel Coleridge. Labeled 'The Albatross', it depicts 17 sailors on the deck of a wooden ship facing an albatross. Icicles hang from the rigging. Yes, it is indeed one of the famous works by the legendary illustrator Gustave Doré whose imagination related to literary works created some quite memorable visions, leading people directly to the fantasy world - and horror as well. Do you remember the story I told you in my previous book about Gustave’s influence on Derek Riggs while he looked for a sleeve inspiration?

This time both Gustave’s illustrations and of course the literary work by Samuel Taylor Coleridge together resulted in something which changed the history of Iron Maiden and made most people stop perceiving the band as a bunch of ‘hairy freaks’. Songs like ‘Rime of the Ancient Mariner’ with a length of almost fourteen minutes were more an exception than a rule within a world of progressive rock during 60’s and 70’s which Steve adored - but in the world of heavy metal this was avant-garde as it attracted the audience effortlessly.

Still, the majority of prog rock and hard rock songs based their ridiculous length on endless solo parts which sometimes lasted for ten minutes, as well as long dragged-out intros and outros which is something even Maiden does these days. All this aside, ‘Rime of the Ancient Mariner’ is the song that repeatedly broke all stereotypes. Not only it was a story narrated in an educational, storytelling way as if someone was recounting a novel but it’s riddled with amazing unexpected plot twists, so sudden it never gives the listener a second of a break while actually using the actual lyrics from Coleridge’s poem. There was no way to escape this song. ‘Aces High’ was a killer introduction to the album together with ‘Two Minutes To Midnight’, ‘Powerslave’ was an oriental touch that went hand in hand with the visual concept of the album but ‘Rime of the Ancient Mariner’ was the track which left people speechless, gasping for air. It was exactly what this album

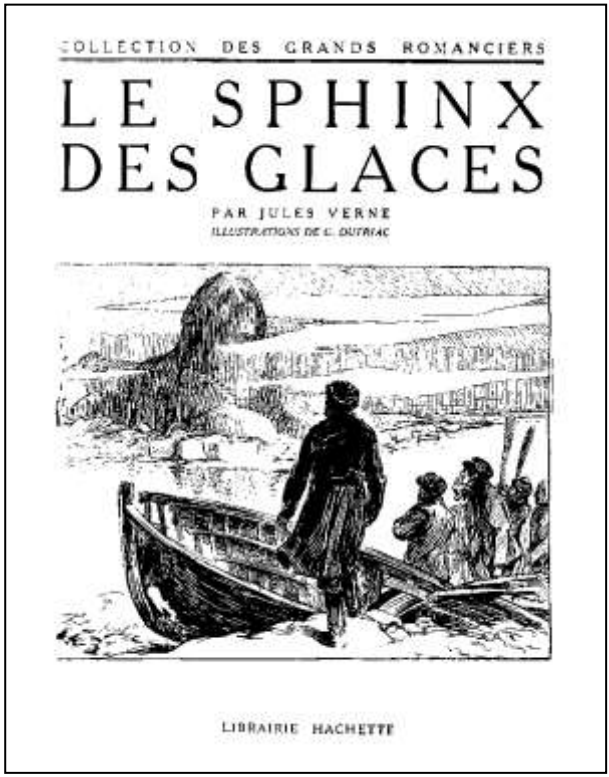
needed to become what most people claim it truly is - a legendary record. The first and the last album by Iron Maiden without compromises. A triumph of raw creativity void of any calculations.

In case some of you are not familiar with the story, which I honestly doubt, these are the basics regarding the author of this fantastic piece and the poem itself. Samuel Taylor Coleridge (21 October 1772 - 25 July 1834) was an English poet, literary critic and philosopher who, with his friend William Wordsworth, was a founder of the Romantic Movement in England and a member of the 'Lake Poets'. He wrote the poems 'The Rime of the Ancient Mariner' and 'Kubla Khan', as well as the major prose work Biographia Literaria.

'The Rime of the Ancient Mariner' (originally 'The Rime of the Ancyent Marinere') is the longest major Coleridge's poem, written in 1797-98 and published in 1798 in the first edition of 'Lyrical Ballads'. Modern editions use a revised version printed in 1817 that featured a gloss. Along with other poems in Lyrical Ballads, it was a signal shift to modern poetry and the beginning of British Romantic literature. This poem relates the experiences of a sailor who has returned from a long sea voyage. The mariner stops a man who is on the way to a wedding ceremony and begins to narrate a story. The wedding-guest's reaction turns from bemusement to impatience to fear to fascination as the mariner's story progresses, as can be seen in the language style: Coleridge uses narrative techniques such as personification and repetition to create a sense of danger, the supernatural, or serenity, depending on the mood in different parts of the poem.

This fantastic story has enough content to inspire a large book just like it inspired Steve Harris, as well as many other artists for over two centuries. One of them is Edgar Allan Poe, most famous American writer whose short story ‘Murders in the Rue Morgue’ was re-told by Harris from a first person view of a wrongfully accused ‘killer’. This song was released on their ‘Killers’ album from 1981. Edgar Allan Poe is also known for his only novel 'The Narrative of Arthur Gordon Pym of Nantucket' which he was working on during his later days but due to reasons too complex to discuss in this book never managed to finish it. Even though it’s a highly popular

novel there's just a small number of people aware of it being inspired by Coleridge's poem featuring sailors sailing along the coast of South America towards the South Pole. Some of the details such as the albatross appearing or a cursed ship filled with dead bodies are quite similar in both pieces. The fact that Poe wanted to continue Coleridge's story in his own characteristic way is even more unknown, just like Jules Verne deciding to take matters into his own hands and continue Poe's unfinished piece after his death in his own novel featuring the same characters. The novel is widely known as ''The Sphinx of the Ice Fields' or 'An Antarctic Mystery' - originally titled 'Le Sphinx des glaces' which is quite a coincidence considering the theme of this album, so maybe the choice of this theme wasn't so random as we'd think - otherwise there would be a whole new dimension to the story within a perfect full circle.



It's also interesting how the American Capitol records immediately spotted the driving force of the album while neither the band nor the management weren't so sure about the possible counterproductive effects of releasing a song as long as the 'Rime of the Ancient Mariner'. Thanks to the help from a big fan Boaz Bar Levy from Israel I got the photos of an extremely rare American promo single 'Two Minutes To Midnight' featuring 'Rime of the Ancient Mariner' on the B-side, including the song lyrics on the back sleeve - which was unusual back in the day. It's safe to assume that despite the band being undecided about the track, the label editors were positive about it becoming an instant classic so they wanted it in the spotlight. It's sad that this song originally lacked a concert backdrop despite getting a cult status among the fans (which was quickly fixed), there wasn't even an illustration, a poster - not even a shirt. It's a fantastic song and could have surely inspired some brilliant illustrations which would have sold out instantly. Instead, all we got from Maiden was this inside joke.

A shirt from 'No, we are not an English rock band' series'.

Let us go back to the mentioned single. I'm in possession of some amazing PR statements from those days which will be available to the fans who purchase the special DVD (exclusively for the first 100 buyers), praising Maiden's songwriting skills while having this song in particular on their minds. Considering it was released as a promo vinyl for music editors a quite some time prior to the album release, it seems that the original American label intent was to push the song as a sort of unusual B-side single which had the potential of becoming a huge hit - not just because of the song quality but the length itself. I personally believe this track deserved way more attention and

even though they didn't see it as a third single on 'Powerslave' it could have easily been the main single of their upcoming live album. Vast majority of Maiden fans firmly believe it would have been extremely successful, something similar to what Queen did with 'Bohemian Rhapsody' long before.

Special edition of the promo single, thank you Boaz Bar Levy.

'Rime of the Ancient Mariner' was a song which balanced out the entire 'Powerslave' record and if people weren't perceiving Maiden as epic songwriters up to that moment, their opinion certainly changed overnight. The progress of Steve's composing skills going a few years back was clearly visible and naturally expected, in a way. The structure of composing long and complex songs which carry the whole album started its 'polishing' back on 'The Phantom of the Opera' but the true predecessor of 'Ancient Mariner' was surely 'To Tame a Land' from their previous album 'Piece of Mind' which sounds far more similar to both audio and visual aspect of 'Powerslave'. This track, while being completely underrated throughout Maiden's career helped Steve develop his long epic songwriting skills which

became Iron Maiden's trademark. He mastered the composition of breaking the song down into a couple of parts before a calm middle section carries you towards the grand finale. With this in mind you really should check out the mid-section of both songs dominated by his bass guitar and pay close attention to his bits during these lyrics.

Against evil and fire
that spreads through the land
He has the power
To make it all end

Both moments in 'To Tame a Land' (up) and 'Rime of the Ancient Mariner (down) are basically one and the same principle of a musical concept which saw far better and more clever use on the latter one. 'To Tame a Land' truly was a predecessor, even a Guinea Pig song testing out waters before the epic 'Mariner', because Steve Harris saw how the fans reacted as well as realized what he truly felt and went on to correct and tweak all the bits and pieces of the first song - reaching his absolute creative maximum on 'Powerslave'. Time will tell this meant placing a huge weight on his own shoulders.

Then the spell starts to break
The albatross falls from his neck
Sinks down like lead into the sea
Then down in falls comes the rain.

Steve himself repeatedly stated he surpassed his own songwriting 'peak' from 'Mariner' with other songs such as 'Alexander The Great', 'Seventh Son of a Seventh Son' etc. but somehow it felt as if he didn't truly believe that himself. 'Seventh Son of a Seventh Son' not only served as the album concept and title but was also perfectly executed in terms of stage visuals with a massive Eddie turning over to the fans in the most dramatic moment with blazing eyes with gigantic candles being lit as well as icy sculptures rising across the stage with a spectacular reveal of the hooded organ player and all the other effects - and still it could never surpass the untouchable 'Mariner'. Whether he likes it or not - this song divided his opus in two separate halves.

In that sense, reflecting to the poem itself, Harris' song became his own 'albatross' around the neck. Already on their following tour (you can read this story in my previous book 'Somewhere in Time') Harris tried to match the magnitude of 'Mariner' with 'Alexander the Great' but the song quickly became so adored by the fans there was no way in hell to remove it from the set list on the following tour, despite its length because they could have fit three songs in there instead. This meant that 'Alexander' had to be put aside and the song never found its way back to a Maiden's concert since.

Remembering how the song was written Steve pointed out he actually wrapped it out in a short period of time because of a deadline pressuring him, and considering he's had his fair share of statements of this type, it certainly seems that Steve created his best work under pressure. Whenever he began overthinking things, a frowned upon byproduct of calculation emerged - questioning what's better or what would be more appropriate for a live performance losing all creativity and imagination along the way which is exactly what keeps the listener at the edge of his seat listening to the music.

Both Bruce Dickinson and Dave Murray pointed this to be their most favorite song to play live during their retrospect tour 'Somewhere Back in Time 2008/2009' and you didn't need to ask the fans twice - their opinion matched the one from the original tour. Somewhere along the way Iron Maiden decided to make up for the old mistake and finally producing the visuals and illustrations of the song for shirts and posters but considering it's been almost three decades in between with a completely different designer, this illustration never became as popular as it could have been.

Stony Brook University website features an article called 'Storytelling Reflection' by Nicholas Perosino which draws an accurate conclusion:

„I think this song is perfect for when a listener wants to sit down and get lost in the music. I personally listen to concept albums and storytelling songs when I can completely focus on their story and can become enwrapped in it. If one were to listen to this while working out, blowing off steam, or doing

homework, I really do not think the song could be appreciated for all it has to offer. Just as a person watches a movie or reads a book without distraction, I think this song should be treated with the same respect. It's perfect for any metal or rock playlist that the listener intends to use solely for listening to and enjoying the music."

Making preparations for this book meant I had to go over dozens of books, including the original version of 'Mariner' as well as going through all the band members' statements throughout a thirty year period. Within this ocean of exploration a came across a quite interesting observation by the American singer, musician, composer, writer and professor Bob McParland who is currently a professor of English and Humanities at Felician College in New Jersey. He wrote over thirty pages on 'Rime of the Ancient Mariner' on his personal blog and it's a very interesting text you definitely have to check out at www.bobmcparland.com. I'd like to present you with a couple of quotes:

„The lyric Steve Harris's reworking of "The Rime of the Ancient Mariner" is a tour de force. Harris's lyrical compression, summary, and careful selection of elements from Coleridge's poem organizes the way in which Dickinson's vocal works within Iron Maiden's sound. The listener is invited to listen to the story, entranced by music that complements the words Dickinson sings: 'mesmerizes', 'nightmares of the sea', 'caught by his spell'. Dickinson becomes the conjurer of the spell."

„We may wonder what goes 'on and on' at the end of Iron Maiden's last song on the 'Powerslave album'. Is their rendition of 'The Rime of the Ancient Mariner' an affirmation of redemptive potential for society? Or are they suggesting that the story that goes 'on and on' is less promising?"

His massive observation ends with these thoughts:

„As in many of Beethoven's works, beginning with his Third Symphony 'Eroica,' one experiences in Iron Maiden's songs on Powerslave a contestation with chaos. The poem and Iron Maiden's musical adaptation appear to gather up the minstrel tradition, themes of imagination, the role of the Gothic, the fated hero, nostalgia and the melodrama that are all at work in English Romanticism. Gothic terror, the reality of death, a sense of

the natural world, and nightmare are all figured in poem and song. So, in our 'willing suspension of disbelief' as listeners, are we meant to hope for resolution? Does this journey through the "archaic, inhuman, uncanny" liminal world of the mariner bring us to a point of hope in the end? Or, does it interminably dance with chaos - on and on, forever? As Odysseus once recalled, there is ambiguity in a heroic journey. Iron Maiden made use of the archaic, the symbolic, and the imaginative reach of mythology. 'The Rime of the Ancient Mariner' fit well with the 'heroic' motifs throughout their album, as well as with the notion of being enslaved to powers, as is the ancient Egyptian who speaks on the title track. Further, the Coleridge poem provided the band with a vehicle for instrumental virtuosity. Their song, like this poem, makes a journey across the boundaries of speech. Music is brought to bear upon the difficulty with language that critics have noted in the poem and this music underscores the poem's theme of transformation. 'The Rime' is truly a performance piece. Dickinson's vocal invites a reader response/ listener-response approach in which we experience the song as in a dialogue with us. The Rime also gives the band an opportunity to shine as soloists. Dickinson, in particular, becomes the 'ventriloquist' that critic Max F. Schultz saw in Coleridge. Dickinson adopts this alien voice of the mariner and makes it his own, projecting it toward us. It is a song of mesmeric power. Each time one listens to it, in memory, Iron Maiden takes the stage again and the story goes on and on and on…"

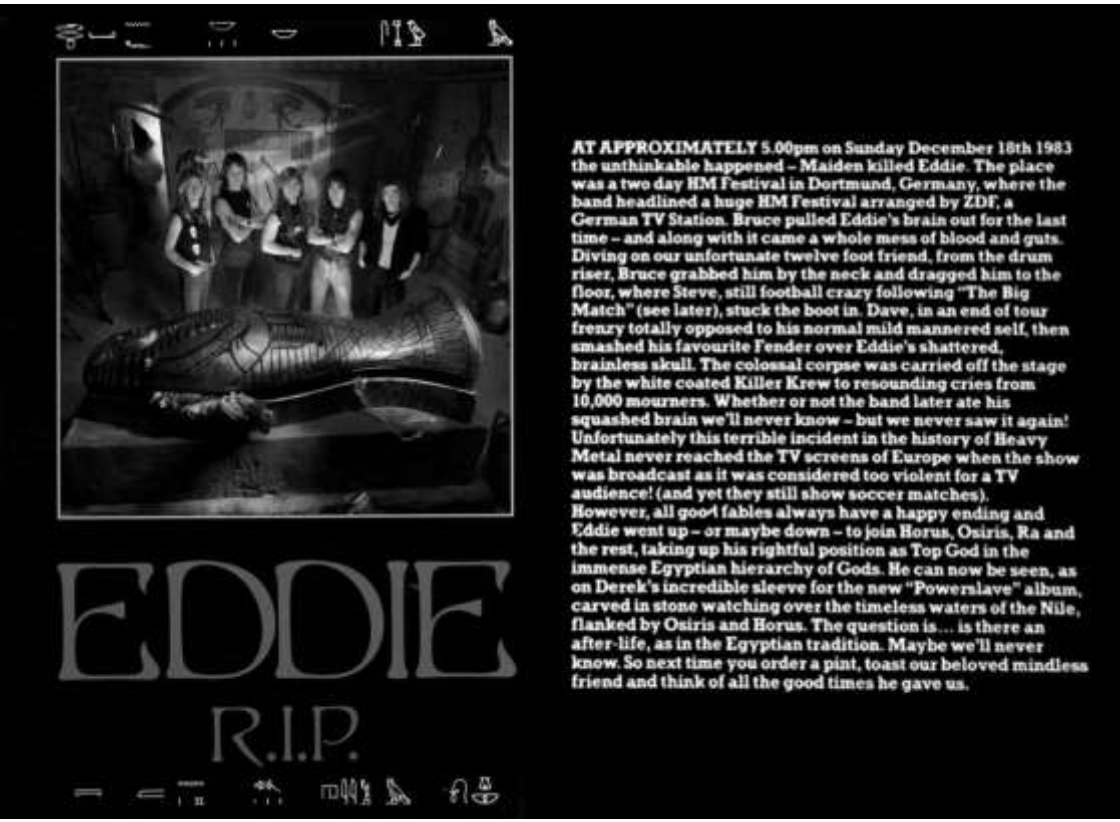
In this song the mariner tells the wedding guests that the reason for telling them the story is to subside the pain, and that he is cursed to wander the earth to tell his tale. Does the same thing apply to Maiden? What drives Steve as an author; is it pain as well, does he have to tell the tale to all the fans across the world to subside his own pain? „Iron Maiden closes this album with the open-ended notion that what we have just heard also will go on and on." - is what Bob finishes with, but leaving up an open question? If Steve really wrote this song 'in the blink of an eye' because of time restrictions, how can it be that it remained a subject of endless discussions in regard to what he wanted to say with the song as well as how could his music carry both the plot and the atmosphere so magically? The answer is simple. When Harris writes a song without calculations we get nothing else but pure creativity and genious.

DEREK RIGGS' GOLDEN ERA

In my first book about the Maiden albums called ‘Somewhere in Time’ and the one that followed, ‘Seventh Son Of A Seventh Son,’ there’s a chapter featuring the details surrounding their sleeve production process as well as the singles’ sleeves painted by the hand of Derek Riggs. I always like to remind my readers to buy Derek’s book ‘Run For Cover’ showcasing his work’s chronology with countless amazing stories related to the birth of his classic pieces. From the early 80’s onwards we kept a close eye on his development through album and single’s artwork and no matter how much we perceive the first four albums as ‘cult’ ones - even from a cultural perspective - I can’t help but feel that Derek invested much more effort and imagination to singles’ sleeves and various other projects such as T-shirts compared to the actual album sleeves. The sleeve of Maiden’s first ever single ‘Running Free’ is more mystical and mysterious than the debut album one while 'Sanctuary', 'Women in Uniform', 'Twilight Zone’ or 'Run To The Hills' in the form of 12” singles often got more attention in the record stores than the actual albums. This is still clearly visible when you consider the popularity of certain motives. ‘The Trooper’ single is by far the most reproduced illustration related to Iron Maiden, way more than the ‘Piece of Mind’ one he originates from. The reason behind this is the strict control over what he was supposed to paint. When it came to albums there was no discussion whatsoever: he hardly had any artistic freedom, let alone a ‘hands free’ approach. The singles were a different story: he was given directions, but had way more room to unleash his creativity.

After everyone realized that Eddie is becoming Maiden’s ‘golden goose’ considering the ever increasing merchandise demand following ‘Piece of Mind’, the most clever thing to do was to kill him at the end of that specific tour - as I already pointed out somewhere along these pages. The masters of hype perfectly predicted the reaction among fans and the media which followed Eddie’s death even in the pre-internet era. And then it began. Newspaper articles from that time questioning what actually happened as

well as Eddie's future. The photo they launched just before the release of their following album wasn't helpful at all, clearly stating… Eddie R.I.P. Next to the photo there was a report on his death, sent out to all the media and you can find it today within the old tour programmes from 1984.


EDDIE
R.I.P.
AT APPROXIMATELY 5.00pm on Sunday December 18th 1983 the unthinkable happened – Maiden killed Eddie. The place was a two day HM Festival in Dortmund, Germany, where the band headlined a huge HM Festival arranged by ZDF, a German TV Station. Bruce pulled Eddie's brain out for the last time – and along with it came a whole mess of blood and guts. Diving on our unfortunate twelve foot friend, from the drum riser, Bruce grabbed him by the neck and dragged him to the floor, where Steve, still football crazy following "The Big Match" (see later), stuck the boot in. Dave, in an end of tour frenzy totally opposed to his normal mild mannered self, then smashed his favourite Fender over Eddie's shattered, brainless skull. The colossal corpse was carried off the stage by the white coated Killer Krew to resounding cries from 10,000 mourners. Whether or not the band later ate his squashed brain we'll never know – but we never saw it again! Unfortunately this terrible incident in the history of Heavy Metal never reached the TV screens of Europe when the show was broadcast as it was considered too violent for a TV audience! (and yet they still show soccer matches).
However, all good fables always have a happy ending and Eddie went up – or maybe down – to join Horus, Osiris, Ra and the rest, taking up his rightful position as Top God in the immense Egyptian hierarchy of Gods. He can now be seen, as on Derek's incredible sleeve for the new "Powerslave" album, carved in stone watching over the timeless waters of the Nile, flanked by Osiris and Horus. The question is… is there an after-life, as in the Egyptian tradition. Maybe we'll never know. So next time you order a pint, toast our beloved mindless friend and think of all the good times he gave us.

Iron Maiden tour programme 1984 - scann. Photo by Ross Halfin.

'Is there life after death, as the Egyptian tradition suggests' - is what Iron Maiden asked their fans (see the text on the right in the photo above) while concluding that we might never know the answer, but what we know for a fact in this moment is that Iron Maiden knew the title of their first live album a year and a half prior to its release - and they sure as hell knew the

answer to their question. Eddie getting murdered by his 'apostles' before a resurrection in a form of an angry, enraged mummy was an excellent trigger for Derek Riggs to break his own chains and deliver his absolute best. The freedom that was finally granted him was surely the key thing here, ending the feeling he's being monitored. But how did it all came to pass? How did these events unfold?

As I wrote in the previous chapters, after a stay on the island of Jersey Maiden and their numerous entourage from around the world flew straight to the Bahamas. The management's idea was that everyone must go to the Bahamas; it needs to serve as team building effort. After the harsh, boring winter, they felt, working in a carefree, summer environment had to inspire the entire team to do their very best. Although the reason for the trip was the recording of the album, Maiden took an entire supporting host along, including some very well-known names such as Michael Kenney, Loopy Steve Newhouse, Steve Altman, Dave Lights and of course Derek Riggs. The plan was for everyone to be together, all breathing as one. The emergence of 'Powerslave' was like one big brainstorming session far away from civilization (read: away from UK taxes).

This environment made everyone around eager to put in their own ideas for the album cover - not many of which were actually doable from a practical standpoint- and all the while Derek sat quietly, listening and absorbing information. His book (you really need to buy it) recalls Steve's idea for the cover: he had an image bouncing around his head of the five of them (the band members) dragging this Pharaoh's head along, probably in the capacity of slaves building the temple, and he showed Derek an illustration he had found somewhere. But Derek already had his own vision in mind and started sketching, the idea slowly morphing into what we know today to be the 'Powerslave' cover. Everything depicted on the cover grew bit by bit naturally, without any preconceived plans or conceptualizations, and sometimes this process is precisely how masterpieces are born.

Derek began his work on an A4 paper, presumably tracing paper, and as he filled the paper up he started adding a second one and then a third, the sketch growing bigger and bigger. At the very end it resulted in an illustration made out of 16 A4 papers glued together, which Derek brought

before Rod Smallwood, the one calling the shots on whether the cover need to be started from scratch or not. But of course, the idea passed and the painting could begin!

At the very beginning Derek realized that the conditions rendered his job almost impossible. He was situated in a house on the coast to give himself some distance from the band, because he wanted his artistic peace and quiet. But the quiet was no cure for the high humidity of the air which effectively stopped his airbrush from working. He thought that the proximity of the sea was to blame and asked for a transfer to an apartment. Well, besides for the climatic conditions which made the coloring almost impossible, logistics were a problem as well. You couldn't purchase anything in the Bahamas: airbrush machine, color pallets, painting stand… He had to fly to Florida even to get brushes. As summer approached, the humidity kept increasing and when cold air compresses while painting with an airbrush, there's condensed water and paint coming out, doing a lot of damage. Derek and the crew tried to find a way around this, but after a couple of tries they realized there's no solution. The only thing they could do was send Derek back home to Great Britain. Derek remembers departing for Bahamas and expecting to arrive in paradise but ending up quite bored besides all the sun, beaches and fooling around. As soon as the equipment started acting up, his boredom immediately turned to a painful experience.

Derek leaving for Great Britain finally gave him what he needed most; peace, so the whole 'going home' scenario ended up as one of those 'every cloud has a silver lining' moments. This was actually a fortunate turn of events. Derek's progress was impressive and yeah, it was different to the original concept because he kept introducing new bits. The sleeve was shaping up nicely and Derek almost felt as the manic painter from Edgar Allan Poe's short story 'Oval Portrait' which you should check out for sure. Finally having enough freedom to let his imagination run wild Derek started to implement his specific sense of humor within tiny details of his work. Miniature humorous bits from his sleeves are well known ('Indiana Jones was here 1941', Mickey Mouse silhouette carved in stone etc.) but has anyone noticed him throwing in an image of himself painting into the stone on the front cover's upper right corner?

Derek Riggs (upper right corner) carved in stone while painting this artwork.

'Powerslave' sleeve is originally 23 inches big, giving Derek quite a lot of maneuverability to blend in all the small details, mostly hieroglyphics which are all around the place, even if you don't spot them from the get go (far temple doors in the back, for example). His hieroglyphics were used all the time; PR articles, posters, tour programme decorations, FC magazine as well as the stage. They usually had no meaning but there were a couple of times when Maiden played around their meaning, even testing their fans to decipher them during a giveaway.

Going through his interviews as well as his book we realize Derek pointed out a very interesting fact. Apparently, he remembers Bruce Dickinson spending his free time during their stay at the Bahamas rediscovering just how good The Who really were as musicians. He recalls Bruce listening to The Who quite a lot during their Nassau days and the lyrics are definitely intriguing.

Two minutes to midnight on a sunny day
Maybe if we smile the clock will fade away

The theory about Maiden wrapping up 'Powerslave' in a hurry despite having more than enough time on their hands was confirmed by numerous sources which were all a part of their team back in the day. Even though they were supposed to be writing songs on Jersey before trying them all out it was more than obvious they decided to move the final production stages to Nassau which means a bigger part of the record was actually written and recorded there.

The schedule and meaning of flags on the 'Two Minutes to Midnight' single sleeve (inspired by the flags in front of the UN building) will be covered in detail in the following chapter. Derek claims he had forgotten about the green flag in the middle and that he placed it there for no reason but I sincerely doubt that. I'm sure every single one had a reason for being placed there and that he was directly instructed to include those specific ones. This text excerpt from Maiden's tour programme from 1984 proves that playing the Soviet Union was just a dream back in the day.

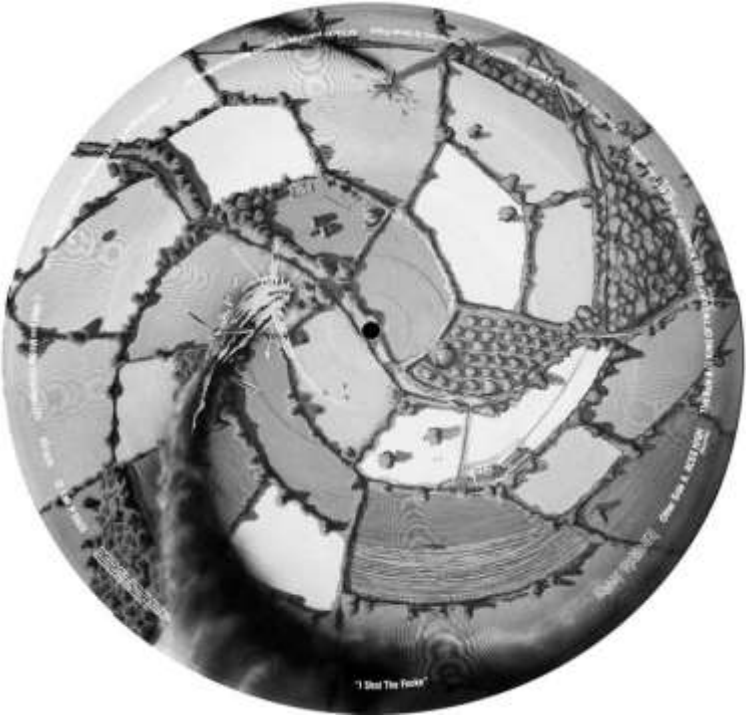
It's also a time when the band takes the metal banner behind the Iron Curtain. The first date was in Warsaw on August 9th, and the tour takes in five concerts in Poland, one in Hungary and two in Yugoslavia. You never know, maybe the Kremlin next year. The last tour was called the "World Piece Tour" – maybe we can still live in hope. Metal conquers all.

We hope you have a great time at the gig. Take care and we'll see you soon.
ANON.

'Powerslave' era represents the liberation of Derek Riggs, the moment he finally gained their trust and you could really tell. Both singles, massive shirt production, posters as well as themed drawings all came into existence in those days. Also, Derek did a number of simple sharpie or ink wash drawings mostly used for passes and various stuff Maiden wanted strict control over. These were mostly previously unreleased simple illustrations which they'd print out just before handing out passes to prevent and possible counterfeiting.

Airplane sketch projection used on 'Aces High' sleeve was created on the Bahamas, and Derek had the concept in his head all along but after he came back to the UK he visited the Imperial War Museum out of curiosity just to be sure he did everything right. Even though the illustration shows the cabin glass being pierced by bullets in order to ensure a more suggestive impression, this is impossible on a real plane because the glass is bulletproof. The back side of the sleeve wasn't Derek's design and it clearly shows. That was the work of Artful Dodgers Design Company - Maiden's longtime partner in the visuals department.

Derek's most interesting idea was the illustration on the picture disk showing a German plane diving towards farm fields. His vision was for the opposing spirals to create some sort of an endless vertigo effect when spinning the vinyl, creating the impression of a plane going down to meet its end. This album definitely marks the beginning of Derek's golden era and I doubt anyone could have even imagined what was soon to follow.



IRON MAIDEN

NEW SINGLE

2 MINUTES TO MIDNIGHT

c/w

RAINBOW'S GOLD

Produced and Engineered by MARTIN "JAH" BIRCH

WORLD SLAVERY TOUR

U.K. Leg

SEPTEMBER			Thursday 27th	HANLEY	Victoria Hall
Tuesday 11th	GLASGOW	Apollo	Saturday 29th	NOTTINGHAM	Royal Concert Hall
Wednesday 12th	ABERDEEN	Capitol	Sunday 30th	CARDIFF	St. David's Hall
Thursday 13th	EDINBURGH	Playhouse			
Saturday 15th	NEWCASTLE	City Hall			
Sunday 16th	NEWCASTLE	City Hall	OCTOBER		
Monday 17th	SHEFFIELD	City Hall	Tuesday 2nd	BIRMINGHAM	Odeon
Tuesday 18th	IPSWICH	Gaumont	Wednesday 3rd	BIRMINGHAM	Odeon
Thursday 20th	LEICESTER	De Montfort Hall	Friday 5th	SOUTHAMPTON	Gaumont
Friday 21st	OXFORD	Apollo	Sunday 7th	CARDIFF	St. David's Hall
Saturday 22nd	ST. AUSTELL	Coliseum	Monday 8th	HAMMERSMITH	Odeon
Sunday 23rd	BRISTOL	Hippodrome	Tuesday 9th	HAMMERSMITH	Odeon
Tuesday 25th	MANCHESTER	Apollo	Wednesday 10th	HAMMERSMITH	Odeon
Wednesday 26th	MANCHESTER	Apollo	Thursday 11th	HAMMERSMITH	Odeon

Special Guest: WAYSTED ***Tour arranged by John Jackson for*** FAIR WARNING

THESE ACES ARE GOING HIGH

06 August 1984 is quite an unusual day in the middle of the summer to release a single because most people are on vacation but it did serve its purpose. It was only three days before Iron Maiden kick off their massive adventure called 'World Slavery Tour' starting in Poland even though there wasn't even a single or an official audio material from the album released yet. These gig were sold out mainly thanks to the hype that was successfully created by the band's management but also because they decided to do a 'test' of their tour behind the 'Iron Curtain' knowing they will sell out every single concert no matter what they do. This proved to be right because they sold out every gig before the fans even got to hear a single new song or see the album sleeve - they had no idea about what kind of a spectacular concert they'll be witnessing on the tour. Truth be told, 'Piece of Mind' did feature an impressive stage set but it wasn't even close to what they had on 'World Slavery Tour', basically defining the basis of all Iron Maiden stage production ideas for the next 33 years and I dare say they are going to stick to that until the end of their career. The fans had high expectations after Maiden's previous tour but they couldn't have even imagined one hell of a ride they were about to experience.

Knowing that 'The Trooper' had an excellent reception from both the fans and the critics just like 'Where Eagles Dare' it was logical and completely natural for Maiden to stick with the war or anti-war themes. The newspapers single ad 'empowered' by a hand grenade and bullets with a burned photo of Iron Maiden in front of a firing squad which Ross Halfin ended up using later on as a sleeve for his photographic monograph caused an eruption of delight in both UK and United States as well as the eastern countries. First of all, Eddie didn't die and disappear from Maiden's life as many believed - he was back and his visuals were directly related to the previous album. This time Eddie was a wounded soldier in the classic Uncle Sam's 'I want you' pose with a bandage around his head which is a logical

consequence of lobotomy he experienced not so long before. A signature of Derek Riggs found its place in a scenery devastated by a nuclear strike, crooked like a piece of damaged armature but the most important bit of the whole sleeve is something rarely anyone noticed - the British flag. On all of their sleeves and illustrations The British flag has traditionally been placed in the front with no exceptions and this time it was almost completely hidden beneath the rubble with the Soviet Union flag having the front position. Maiden subtly tried to point out what the greatest danger to humanity is (through the eyes of the UK and United States) and the flags placed behind are the ones of Afghanistan, Iraq, Iran and only then Great Britain, Argentina, United States, Israel and Cuba (certain flags are featured with their 60's appearance and look different today). This flag setup can't be a coincidence and it's a direct result of the politics and media which held both the British and American public in the state of false truth (just like today). Some of the countries were destroyed under the excuse of being in possession of weapons of mass destruction (Iraq for example) before it turned out that the accusations were false. This is exactly why I see Maiden as a sort of western propaganda (and I'm going to explain this later on) which was winning people over in a seemingly innocent and fun way, spreading their influence towards younger generations especially which soon led to what happened in the 90's when big changes shook the world. There's another explanation regarding the flags saying that they were lined up in a chronological way of the events happening - Soviet Union attacked Afghanistan in a war that lasted from 1979 until 1988 while Iraq was fighting Iran, just like UK and Argentina fighting over the Falkland Islands. United States had a bad reputation for starting wars just to sell weapons and a similar etiquette followed Israel even though they never admitted of being in possession of weapons of mass destruction to this day, nor signed the agreement to destroy it. Cuba is the last flag on the single's sleeve, constantly under scrutiny since the missile crisis during 1962 up until the recent death of Fidel Castro.

Anyway, both the sleeve and the song with the classic rock riff were a huge success and had their fair share of radio presence which was greatly

influenced by the excellent and impressive breathtaking video - basically a true 'motion picture' by Iron Maiden. Up until then the band was mostly using movie clips combined with their live performance with a minimum of acting.

Originally released as a 7" and 12" vinyl, this was Maiden's 10th single which featured the song 'Rainbow's Gold' and the famous 'Mission from 'Arry' dialogue, reaching #11 on the British charts and climbing as high as #25 on the Billboard's 'Top album tracks'. The song was written by Adrian Smith (music) and Bruce Dickinson (lyrics) and successfully proved that the band is finally done with their 'early days' phase and the songwriting dominance of Steve Harris. Not only that - there was a competitive atmosphere within the band between the 'clans'. Who was going to do a better song or who was going to be the deciding factor on various matters in regards to the future of Iron Maiden? The Dickinson-Smith duo started to prove themselves on the previous record already, mostly with the single 'Flight of Icarus' and this came up naturally.

The song is a reference on 'Doomsday Clock' which was set to a 'Two Minutes to Midnight' setting back in 1953 during the Cold War and was really close to make a comeback in 2016. Midnight symbolizes the cataclysm. The way 2017 started it wouldn't be impossible for the minute hand to get back on the critical position once again and we shouldn't cross out the possibility of Iron Maiden using that moment for reissuing their single. 'Doomsday Clock' is basically a symbolic clock used by the Bulletin of the Atomic Scientists, which represents a countdown to potential global catastrophe. 1953 the clock reached two minutes to midnight, the closest it ever got to midnight, when the United States and Soviet Union tested H-bombs within nine months of one another. According to Dickinson, the song critically addresses "the romance of war" in general rather than the Cold War in particular.

It should be pointed out that the minute hand was set to three minutes to midnight in 1984 which was the most critical state ever since 1953 and it could have easily inspired Bruce to write the song. Atomic scientists explained the situation like this: „Soviet relations reach their iciest point in

decades. Dialogue between the two superpowers virtually stops. "Every channel of communications has been constricted or shut down; every form of contact has been attenuated or cut off. And arms control negotiations have been reduced to a species of propaganda," a concerned Bulletin informs readers. The United States seems to flout the few arms control agreements in place by seeking an expansive, space-based anti-ballistic missile capability, raising worries that a new arms race will begin“. The fear of a global war was lingering in the air and it could have led to the nuclear warheads being used. I vividly remember that atmosphere from my childhood, looking at the world of adults. The recent 2016 was 'three minutes to midnight' as well and we've got every reason to be afraid of 201 getting one step closer.

In general I like to anchor my books with my own observations but in this particular moment I'd gladly quote my fellow fans from ironmaidencommentary.com saying: *„About the politics of war and destruction, '2 Minutes To Midnight' makes a meaningful statement about the morality of warmongers and politicians.“*

As the madmen play on words
And make us all dance to their song
To the tune of starving millions
To make a better kind of gun

„The most vivid images are summoned here to highlight the horrors of this world, and the "prime-time Belsen feast" probably refers to those terrible pictures that show up at almost every news bulletin on TV. Bergen-Belsen was one of the most horrifying concentration camps in Nazi Germany (although it is obvious that the sheer existence of such places was an insult to Mankind in itself) and the reference to such terrible events happening in "prime-time" seems to indicate that, although such things are still taking place nowadays in one form or another, they have become some sort of a show and no one pays much attention anymore. In retrospect, this is somehow reminiscent of the verses "you watch the world exploding every single night" in the song 'The Wicker Man' or of "withered hands, withered bodies, begging for salvation" in 'Out Of The Silent Planet', both song from the 2000 album ironically titled Brave New World.”

'Two Minutes to Midnight' ended up being covered quite a lot, on both tribute compilation albums or by various bands and outside of official Maiden products it was featured on a 2002 video game 'Grand Theft Auto 4: Vice City' on the in-game radio station 'V-rock'. It also found its place on the famous video game 'Guitar Hero 5', but it was mostly censored and you can download it for the 'Rock Band' console games.

The singles' B-side included Maiden's cover of 'A Rainbow's Gold' by the band Beckett from Newcastle which they renamed to 'Rainbow's Gold'. This British progressive band was discussed in my first book 'Steve Harris - The Clairvoyant' where I'm describing their relations with Maiden - 'borrowing' parts of their song 'Life's Shadow' for 'Hallowed Be Thy Name' and 'Nomad' later on. Both songs mentioned were released on their debut album 'Beckett' in 1974, written by Terry Sleser (vocals) and Kenny Mountan (guitar). Terry Sleser is a very interesting singer and even Rod Smallwood gives him a lot of credit. He used to be their manager and really loved their music. Terry was actually offered a spot in Maiden after they kicked Paul DiAnno out of the band but he declined. Also, two years prior to this AC/DC invited him to take the spot of Bon Scott after he died but Terry turned down that one as well, remaining one of the biggest unlocked potentials of all time. Even Adrian Smith used to play a cover of Beckett's song 'Rainclouds' in his early band 'Evil Ways' and after forty years of their career it turned out that the members of Maiden and Beckett are still good friends.

Even though the mentioned 'Life's Shadow' lent a solid part of minimally altered verses to 'Hallowed Be Thy Name' there still is a highly recognizable part which Steve obviously 'borrowed' to spice the song up a bit. The original song features these lyrics:

And your bird she's singing
Catch your soul; he's willing to fly away

So this is what Steve changed for his own song:

And though the end is near I'm not sorry
Catch my soul; it's willing to fly away

It's obvious that this minimal alteration of the verses compared to 'Life's Shadow' made any kind of a possible plagiarism lawsuit futile but it's more than obvious that Maiden took the verses for their song from Beckett.

The last 'song' on the B-side or better yet - a dialogue is the secretly recorded heartly argument between Steve Harris and Nicko McBrain. 'Mission from 'Arry' actually happened after a gig during the 'World Peace Tour' in Allentown, Pennsylvania. During Nicko's drum solo Steve's equipment malfunctioned - to be precise it wasn't ready to turn back on again after a battery replacement so Steve asked a roadie closest to him (a rigger) to tell Nicko McBrain to keep playing the solo. The roadie didn't do this as planned but ended up distracting NIcko, causing him to mess up a part of his solo. He was so infuriated he started raging at the roadie after the gig. The discussion saw Steve take the roadie's side - while admitting he did make a mistake he didn't like the way NIcko was behaving and wanted him to apologize which Nicko was obviously refusing to do. Luckily enough, Bruce quickly realized that something hilarious is happening and decided to record the whole hilarious conversation with a tape recorder while playing the role of a 'moderator'. This whole thing ended up on the singles B-side showing the band's unique sense of humor which was going to be manifested on many other B-side singles such as 'Sheriff of Huddersfield' which I mentioned in my book 'Seventh Son of a Seventh Son'. Similarly, this situation proves that Steve Harris, as the boss of his own band takes care of all the people working for them, even the inexperienced roadies. The transcript of the discussion is too long to include here but you can read it on www.ironmaidenencyclopedia together with many other trivia including the transcript of Nicko's speech describing the whole situation in detail for the single's re-issue on his popular series of anecdotes called 'Listen with Nicko' - Part VI.

Wrapping up the story about this single I go back to 'Two Minutes To Midnight' and its starting guitar riff which carries on throughout the song. Numerous discussions emerged related to who created the riff to begin with and when was it played for the first time because it obviously wasn't Adrian but upon exploring the history of rock riffs it turned out that it actually represents a universal legacy of rock and roll, being one of the first riff combinations for a young guitarist to think of even if he never heard the riff

before. In this case no band has officially 'embraced' the riff and no one ever got sued for getting ripped off because every song is original in its own way and none of them sound completely alike even though this riff is featured in every one of them being a basic musical bit which sounds cool so it's no wonder everyone was using it. In my modest search I came across as much as 24 songs with the earliest performance being that of Moody Blues 'The Story in Your Eyes' released in 1971 - as much as 13 years prior to 'Powerslave'.

'71 - Mody Blues - The Story in your Eyes - https://youtu.be/t-iJ47in9YQ
'84 - Anthrax - Metal Thrashing Mad - https://youtu.be/ZcLXOTwZ5tA
'83 - Mercyful Fate - Curse of the Pharoahs - https://youtu.be/ld3PWrd8sbE
'80 - 'White Spirit - Midnight Chaser - https://youtu.be/yawsPlGK6R0
'82 - Gary Moore - Rockin' Every Night - https://youtu.be/rlKO5Xiv_aA
'82 - Accept - Flash Rockin' Man - https://youtu.be/Uurlz6-NalM
'81 - Tygers of Pan Tang - Hellbound - https://youtu.be/a41LCKAtCi0
'81 - Riot - Swords & Tequila - https://youtu.be/7JruuMkV0gM
'80 - Budgie - Wildfire - https://youtu.be/mpCfWn5TQkI
'76 - Rory Gallagher - Moonchild - https://youtu.be/HUbLtdqdg9E
'81 - Divlje Jagode - Stakleni Hotel - https://youtu.be/GVQ8eoNZkCA
'83 - Dio - Stand Up And Shout - https://youtu.be/rjCBV6o_DSE
'92 - Kyuss - Green Machine - https://youtu.be/R-MSfd2S7lo
'81 - Venom - Welcome To Hell - https://youtu.be/4e0VvHZMaTs
'89 - Nitro - Freight Train - https://youtu.be/cDcBKVKQizg
'02 - Extremoduro - Puta - https://youtu.be/qJPQRpnWNiI
'10 - Airbourne - Raise The Flag - https://youtu.be/C1_9ZLrOgzY
'06 - Omega - Versenyző - https://youtu.be/PchVoXkNZLs
'84 - Shturtcite - The Taste Of Time - https://youtu.be/OD-3yGk2u1I
'89 - Superior (Ger) - Vikings Fall - https://youtu.be/4kr0PnwECFo
'01 - Rob Zombie - Never Gonna Stop - https://youtu.be/0698sTH7mUk
'92 - Megadeth - Skin o' My Teeth - https://youtu.be/psotUUPGG_E
'81 - Judas Priest - Heading Out To The Highway - https://youtu.be/lPpw_xkVhMQ
'05 - Fire Deuce - The Children Of The Deuce - https://youtu.be/Rb54VWRuLRc

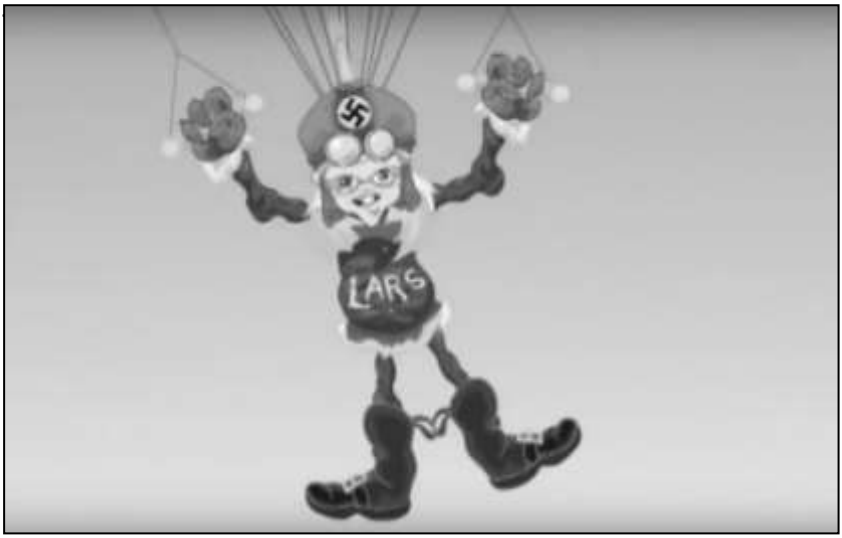
NOTE: Janick wrote same riff in 1980 with White Spirit for song with similar name, then he replaced Adrian and now they play together in same band!

We didn't need to wait long for the release of the single 'Aces High'. It came out 22 October, that is: two and a half months later with the band's tour already on underway. The single failed to repeat the success of its predecessor but it did stick around #20 on the British charts, becoming one of Maiden's most significant singles as well as one of their trademark songs. The main reason for this was 'Aces High' being chosen for the actual tour opener with the addition of Churchill's speech (which I'll be covering in detail later on), so opening up with this song amazed the fans so much that they brought it back later on - not just for the revitalized 'Somewhere Back In Time 2008/2009' but also 'Ed Hunter' and 'Maiden England' tours. This is an excellent atypical sleeve with Eddie piloting a Spitfire through a rain of bullets which keep damaging him but fail to stop him on his warpath. The camo colors on their logo could have led an unsuspecting new fan into believing that Maiden decided to cover war themes exclusively over the last two years, characteristic to Sabaton for example. Three war singles in a row 'The Trooper', 'Two Minutes To Midnight' and 'Aces High' were basically a war-single trilogy which greatly helped Iron Maiden achieve their today's status.

The back sleeve is particularly interesting on this single, showing a side-view of a Spitfire plane with traditional markings of its victims being crossed out. This time it featured various Eddie's heads from the previous album sleeves which symbolized Eddie killing his previous incarnations. The sixth spot shows a question mark which stands for the following album while Eddie is killing himself as a sign that the band refuses to look back but chooses to focus on the future - their new albums and challenges.

Lyrics-wise this song was written from an RAF pilot's point of view, describing his fight against the German Luftwaffe during the Battle of Britain 1940 - the first military conflict in history fought exclusively in air. It's no wonder that the sleeve illustration focuses on the pilot within his cabin. If you think about it both older and more modern Maiden 'war' songs ('The Trooper', 'Afraid to Shoot Strangers', 'Paschendale', 'Death Or Glory' and many others) were written in a similar way and this is something characteristic to Steve Harris.

The song video (live clip was recorded on the rehearsal in the middle of the tour with the entire live setup) includes the famous Churchill's speech (which is missing on the original song from the album) as well as the old war sounds, while the speech itself was featured on the compilation album 'Somewhere Back In Time'. The 'Visions of the Beast' DVD required six different videos by the Camp Chaos Studios and one of these was 'Aces High', Camp Chaos were furious at Metallica over the whole 'Napster' lawsuit situation so the animation crew included an animated Nazi paratrooper in the last scenes of the video jumping out of a falling plane. His shirt featured the name 'Lars' and his face looked quite similar to the one of Metallica's drummer and founding member Lars Ulrich. Considering the greatness and significance of a band like Maiden I find it odd they possibly decided to have a go at Metallica here with a specific type of humor (Metallica made fun of 'Run To The Hills' with their hilarious live performances) instead of behaving like gentlemen without reacting to the provocations directly. Anyway, Camp Chaos Studios went on with it and despite the animosity between Maiden and Metallica, the Brits did approve of it. I even believe that Camp Chaos was directly instructed to do these videos.



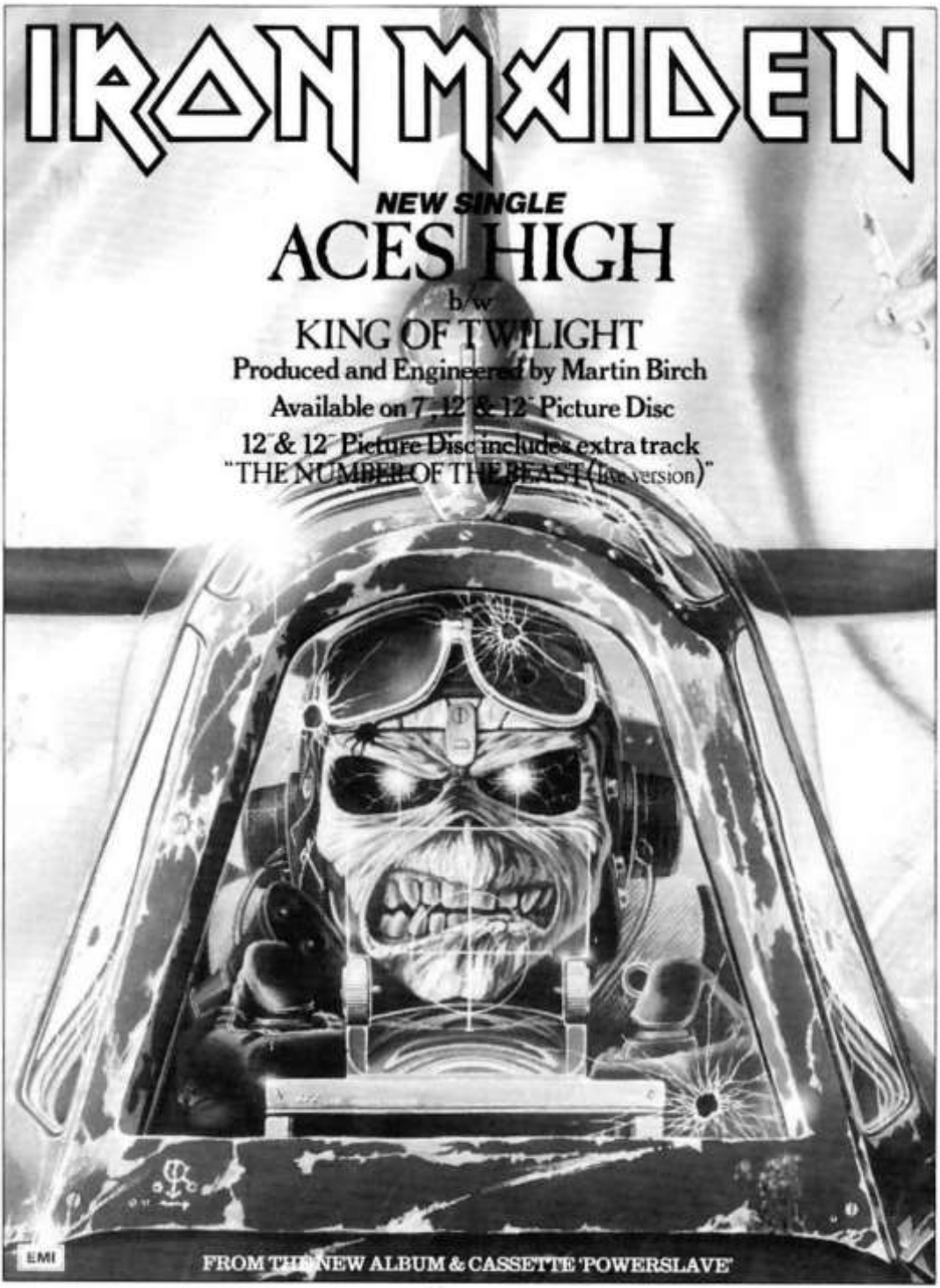
'Aces High' - Camp Chaos version - screenshot.

'Aces High' was featured in the video game 'Madden NFL '10' and also as the soundtrack on the video game 'Carmageddon 2: Carpocalypse Now). It also appeared on the MTV Show 'Nitro Circus' and the mountain bike movie 'New World Disorder III'. World famous skateboarder Colin McKay from Canada used the song on a part of his video 'Plan B Questionable'.

While being an undisputed Maiden classic, due to its repetitive 'mirror' structure as well as the lack of imagination and predictability makes it fall short of high ratings and rarely anyone will consider it 'their favorite song' but it definitely shows Steve's trademark tendency of writing lyrics about faith and commitment regardless of the cost. Something similar to his way of life.

With this single Maiden wanted to capitalize on their 'early days' lessons so the B-side featured a live recording of 'Number of the Beast' from Westfalenhalle in Dortmund, Germany on 18 December 1983 (the sleeve doesn't specify the location) from their 'World Piece Tour'. If you pay close attention you'll realize the same version was released on the '12 Wasted Years' video.

Throughout Maiden's history the B-sides of their singles always featured the obscure and mostly unknown tracks and this single was no exception. The first B-side track 'King of Twilight' was originally performed by a German band 'Nektar' featuring British musicians who went on to work and live in Germany. Steve Harris was a huge fan of theirs and mentioned them often in his early interviews, mostly speaking to the Japanese press during Maiden's tour in Japan. The reaction by the Japanese press was amazing because the interest for this band exploded which just proves how much Maiden helped their idols during their career - before they faded away. Still, 'King of Twilight' is not a complete song. It's actually a medley of two different songs 'King of Twilight' and 'Crying in the Dark', released on their album 'A Tab in the Ocean'. Both Nicko and Steve are killing it here and many agree that Steve should introduce that particular playing style more often while playing Maiden's material. With this single Maiden finished the war-singles trilogy of the 80's and within 5 years took a completely different path. The Japanese and Brazilian version of the 12“ single include the song 'Cross-Eyed Mary' by the Jethro Tull, previously released on 'The Trooper' single.


IRON MAIDEN
NEW SINGLE
ACES HIGH
b/w
KING OF TWILIGHT
Produced and Engineered by Martin Birch
Available on 7", 12" & 12" Picture Disc
12" & 12" Picture Disc includes extra track
"THE NUMBER OF THE BEAST (live version)"
EMI
FROM THE NEW ALBUM & CASSETTE 'POWERSLAVE'

IRON MAIDEN

© 1984 IRON MAIDEN HOLDINGS LTD

POWERSLAVE

MERCH EXTRAVAGANZA

The stunning photo of this amazing patch from the previous page was just one tiny piece of the whole 'Powerslave' merch machine with its massive following tour and it's absolutely clear that this period was the very beginning of Maiden's 'merch renaissance'. To be completely honest, from the very beginning Iron Maiden knew exactly where it was all heading and how to build the concept of album artwork based merchandise so believing they didn't milk this out as much as they could would be just plain wrong. Still, knowing that this tour was planned ahead to the smallest detail it was more than obvious that the merch catalogue had to be huge because the album campaign started off long before its release and lasted almost two more years - including an additional double live album with the related singles together with the studio album 'Powerslave'.

Unlike many others, Maiden was very careful not to become boring with a repetitive concept so they kept hiring their illustrator Derek Riggs to create special sleeve details (it would be similar to today's Photoshop layers) who would emphasize on the details in such a way he'd manage to create a type of a sub-brand within his own art. What are we talking about here if we focus precisely on 'Powerslave'? Let's think it out for a bit. If we take a look at the posters and shirts without any additional work on the front and back side of the sleeve, there are numerous details placed in the form of 'layers' which represent perfect merchandise by themselves.

To fully understand this we need to go way back. The back side of the sleeve shows Eddie placed in a sarcophagus but that's not the thing that catches your eye the most. It's actually the weird figure of a transparent Anubis looming over Eddie's dead body. Eddie represents a strong dominant figure on the front side of the sleeve, and he manages to look equally powerful and fierce even as a dead pharaoh within his final resting place. That part of the sleeve - the 'dying' Eddie was cut out from the artwork to be used for small and big patches and tour shirt prints, portrayed in a traditional Egyptian setup in front of a black background and was impressive enough to play the role of an album sleeve by itself. There are no bands out there which would shy from an album

cover such as this one and I have to admit it looks fantastic even put out of context. You can take a look for yourselves because I've made a comparison of illustrations I've put together just for you to see how a simple change of perception can alter the way you perceive different things.

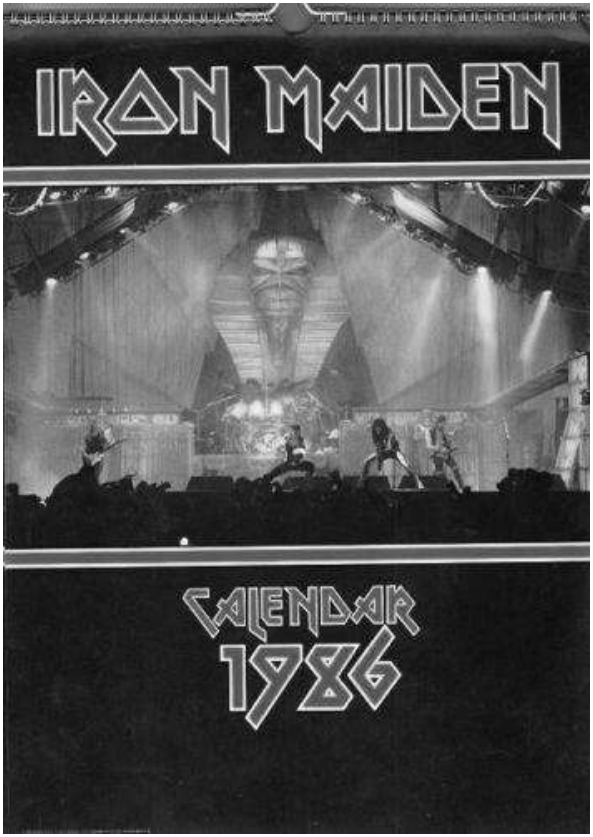
A collage of Maiden a sub-brand merch details taken from a single album sleeve.

As I've mentioned in the 'Derek Riggs - Golden Era' chapter, the 'Powerslave' era was the era when Derek finally found his true path after years of soul-searching. but also got a green light by Iron Maiden to let his imagination run wild. He was working with a lot of restrictions before they decided to put their trust into him which obviously resulted in epic artwork and rich details riddled with his twisted sense of humor. This is exactly why Maiden used every bit of his illustrations - a single 'Powerslave' sleeve was more than enough to extract at least 10 different themes whether it was shirts or posters or a 3D memorabilia: Anubis, Scarabs, Pharaoh, pyramids, the Eye of Horus, the snake…. Some of the details were so powerful they didn't even need Iron Maiden logo or even Eddie to sell.

The couple of following pages will give you a chance to see the sheer luxury of the album merchandise as well as some rare memorabilia with certain

editions which are worth a small fortune on the collector's market today - all thanks to the fans such as Rasmus Stavnsborg, Robert Cook, Ben Ministri, Anastasio Guerero, Boaz Bar Levy and many others. Matthew Ward from the distant land of Australia was generous enough to once again bless us with his full 'Powerslave' shirt collection. Dear god, he's got every single one of them and there's over sixty in the entire series so I'm going to include just the ones I handpicked myself. 'Powerslave' marked the beginning of Maiden's 'merch extravaganza' and it was the time when Eddie literally stepped out of the shadow of a monster strictly associated with metal audience and became a global cultural phenomenon - an element of general music culture. If many believed this was everything Maiden had to offer in this sense, what soon followed regarding their following live album as well as their next studio album came as a surprise to everyone.

Imagine having a credit or debit card like this, with which to pay in Internet auctions for your memorabilia.. Or better yet, imagine using it to shock your favorite aunt wh works as a cashier at a local store. Rasmus Stawnsborg sent us a photo of this extremely interesting Visa card with the famous mummified Eddie.



If you're wondering what's the thing with 'Powerslave' calendars being used in 1986 despite the album being a couple of years old already with a new studio release on the way - which was released that same year in September - you need to realize that this record had an immense influence and its success was measured for years to come while 'Live After Death' was still in the spotlight. It's also known that the end of their tour wasn't the initial option for their management. They wanted the band to keep going following the release of 'Live After Death' with at least four more months on the tour, but the band didn't like that idea one bit so the additional part of the tour never came to life despite the promo materials such as this one being done already - the band instead focused on the new recording process.

The following two pages contain some of the cool rarity items. Considering the stage production requires miles of power tape (some call it duct-tape) during the tour, someone realized it would be a good idea to make a 'Power(Slave) tape'. Also, widely popular urban clothes company 'Vans' released an interesting line of clothing Vans 'Powerslave' featuring both regular and deep sneakers and the both are still very popular among the fans. 'Powerslave' era was also popular regarding the huge number of both official and unofficial masks produced as well as the busts and I'm going to present you with some of the most popular ones. We should also mention Paiste factory producing top-class cymbals out of which I'm going to include Alpha Boomer Crash 18 and 22 signature Reflector Bell Ride here.

IRON MAIDEN

IRON MAIDEN

IRON MAIDEN

IRON MAIDEN

IRON MAIDEN

IRON MAIDEN

PAISTE
POWER SLAVE
Paiste
POWER SLAVE

We'll end this collection of 'Powerslave' merch and rarities with some of the craziest private collection memorabilia by Maiden fans. The original Bruce Dickinson's stage clothes, rarity postcards featuring a signature of Rod Smallwood, pins, badges, jewelry, certificates, special editions etc. Considering it would require a whole book for anyone who decides to catalogue all the original official memorabilia from all over the world in order for us to preserve the memory of Iron Maiden and their fans for decades after they retire, I will create the most complete website directly related to every segment of Iron Maiden activity in chronological order. The website www.iironmaidenencyclopedia.com kick off on 15 February and it will list all the other merchandise and memorabilia. This will be a non-profit website open for all fans while using all the possible fact sources which will be linked and credited accordingly. If you'd like to help us out or performing the duties of admins and moderators feel free to contact me at info@maidencroatia.com at any time. The page will never cease to exist and will be a place to make every true Maiden fan proud.

IRON MAIDEN
Merry Xmas
Rock Scotland
Christmas without
Rod - Thanks
Merry Xmas and
Happy New Year!
BILL GRAHAM
BILL GRAHAM PRESENTS
201 11th STREET
SAN FRANCISCO, CA 94103

IRON MAIDEN

IRON MAIDEN

IRON MAIDEN
THE NUMBER OF THE BEAST

IRON MAIDEN

IRON MAIDEN

In a review of the T-shirts from the 'Powerslave' era I came across a fantastic figure of almost seventy different shirts, all owned by Matthew Ward from Australia. If counting T-shirts from the 'Somewhere Back In Time' era, the number of T-shirt with motifs from the 85/86 era would climb to over 130, a record that hardly any band would be able to surpass. In this review I singled out 11 shirts that I think represent best all the splendor and magnificence of the moment when Maiden was at the peak of its popularity.

IRON MAIDEN

IRON MAIDEN

CANADIAN
SLAVERY TOUR 1984

IRON MAIDEN

IRON MAIDEN
BEHIND THE
IRON CURTAIN
AUG 9 WARSAW POLAND
AUG 10 LODZ POLAND
AUG 13 POZNAN POLAND
AUG 14 WROCLAW POLAND
AUG 16 KATOWICE POLAND
AUG 17 BUDAPEST HUNGARY
AUG 18 BELGRADE YUGOSLAVIA
AUG 19 LJUBLJANA YUGOSLAVIA

IRON MAIDEN

IRON MAIDEN

ALOHA 1985

IRON
WHAT?

IRON
FUCKIN'
MAIDEN
THAT'S
WHAT.

IRON MAIDEN

KILLER KREW

Killer Krew 95

WORLD SLAVERY TOUR

If there ever was a tour in heavy metal music history which can be considered a turning point, the most relevant one - without a doubt it has to be 'World Slavery Tour' which Iron Maiden started in August 1984 end ended in July 1985, promoting their 'Powerslave' album. On the following 50 pages I'll try to introduce you to many different segments of this gigantic metal adventure, starting with the pioneered march to the Eastern European market all the way to their great adventures in Brazil in Japan. I will add some historical facts and analyses as well as the plan and strategy of territorial expansion and Maiden's steady domination development across the globe. The detailed analysis of the tour's highlight is what I'm going to end with - their live product, the famed 'Live After Death' record to be precise which is going to be featured here on 44 pages before I begin my work on a huge, special book dedicated just to that album alone. Maiden's tour manager Tony Wigens compiled an impressive statistical overview of the tour so you'll be able to see how big that tour was even for today's standards, as well as how many people were involved. Considering Maiden's traditional sloppiness when it comes to anything related to their legacy and historical data, Tony's precise work was a pleasant surprise for me. "The tour really began for the band as early as June 20th, 1984, when they based themselves in Florida, USA, to rehearse for the tour. This was followed in early August by five days of pre-production in Hannover, Germany, where the whole stage set, P.A., lights, etc. were put together complete for the first time.

The first concert was in Warsaw, Poland, on August 9th, 1984, and continued through 24 countries for 322 days. During this period, we travelled nearly 100,000 miles, used 7,778 hotel rooms, 6,392 guitar strings, 3,760 drum sticks, 3,008 guitar picks and consumed about 50,000 cans of beer, 30,000 soft drinks, 6,000 pints of milk, 2,500 pints of orange juice and literally tons of food. The band travelled in 2 custom built buses and the crew in 3 (i.e. about 14 to each bus). The equipment, all of which the band owns, was transported in six forty-five foot articulated trucks - and forty odd tons of it!"

The urge for quick illegal money resulted in a huge amount of illegal and fake merchandise products on the market today, so the younger fans should

really know about the official tour merchandising partners from back in the day (not counting the collectors because they did their homework already) in order to fight piracy as much as possible. Besides, the section 'Tour services and production' features a list of all the relevant companies and people who are responsible for the stage appearance which we all remember from the live footages. I'll gladly look up people like Dave Perry (backdrops) or Paul Fowler (Monster Maker) for my following book about 'Live After Death' album so we can hear their exciting side of the story

Management: Rod Smallwood and Andy Taylor for Sanctuary Music
Stage and Lighting Design: Dave Lights
Stage Illustrations: Derek Riggs
Back-Drop Preparation: Dave Perry Backdrops
Stage Construction: Brilliant Constructions
Lighting Construction:Meteorlites
"Monster Maker": Paul Fowler
P.A. Design and Construction: Doug Hall and Turbosound
P.A. and Lights: Total Productions
Booking Agency (USA/Canada): Bill Elson for International Creative Management
Booking Agency (Rest of World): John Jackson for Fair Warning
Travel Agency: Platinum Travel (London and Los Angeles)
Tour Publicity (USA): Jensen Communications
Freight Services: Rock-It-Cargo
Tour Merchandising (USA): Great Southern
Tour Merchandising (Europe): Bravado
Tour Merchandising (Japan): UDO Artists
Tour Merchandising (Australia): Starstruck

After all the relevant tour data it's important to point out all the people who lived with the band 24 hours a day throughout that whole year. You remember the dangerous moustache-decorated security who appeared at the end of 'Behind the Iron Curtain' to slam the massive iron doors with a memorable 'No More' quote? That's the legend Jon Harte himself - the man who toured with Maiden, Kiss and many others and has a lot of stories to tell. He's been busy writing his first book. Pssst! You didn't hear it from me!

Tour Manager: Tony Wigens
Production Manager: Dick Bell
Lighting Englineer: Dave Lights
Sound Engineer: Doug Hall
Stage Management: Dave Lights, Mark Kostura
Personal Road Manager: Warren Poppe
Security Director: John Harte, Jim Silvia
Tour Accountant: John Whitehead
Security: Peter Lokrantz, Mark Williamson
Backline: Bill Barclay, Steve Gadd, Michael Kenney, Rob Price
Monitor Engineer: Mick Tyras, Horace Ward
Pyro Technician: "Pyro Pete" Cappadocia
P.A. Technicians: Ian Black, Jez Holloway, John Thompson, Jim Burlingame
Production: Keith Livermore, Chris Lang
Riggers: Steve Campbell, Joe Randall
Wardrobe: Sue Henderson, Louise Fitzgerald
Lighting Technicians: Paddy Fitzpatrick, Derek Goddard, Dizzy Gosnell, Roger Grybowicz, Paul Johnson
Grids and Spots: Mark Berryman, Peter Kiggins, Richard Berryman, Paul Townsend
Truck Drivers (USA): Mark Henderson, Phil Dunlap, A.C. Easterwood, Rusty Herbert, Mike Morrisson, James Stewart, Kenny Williams for Rock America
Truck Drivers (Europe): Geoff Burton, Mick Conafray, Malcolm Turner, Charlie Whitehead, Jon Lewis for Edwin Shirley Trucking
Band Bus Drivers (USA): Dave Smith, Mark Marchese for Rockets Buses
Band Bus Drivers (Europe): Paul Hattin, Stuart Gibson for Len Wright Coaches
Crew Bus Drivers (USA): Tim Dunlap, Billy Hall, Lee Wright for D and D Coaches
Crew Bus Drivers (Europe): Stevie Darrell, Harry Cobbell, Rod Dew for Berryhurst Coaches.

Many of you will immediately realize that not just the inner circle but the global crew of the band rarely ever changes besides only a couple of people, or those who are sadly not with us anymore such as legendary Steve Gadd (Gadsy). This fact itself explains all the power and tour superiority of Iron

Maiden because they never wanted to change the winning team. Had people like Dave Lights (lights), Ross Halfin (photos), Doug Hall (sound) and Derek Riggs (stage and backdrop illustrations) stuck around to this day god knows what kind of a performance we'd still be witnessing. Besides those mentioned above, this tour saw Maiden do a special thanks to the people you can often find on their numerous album credits.

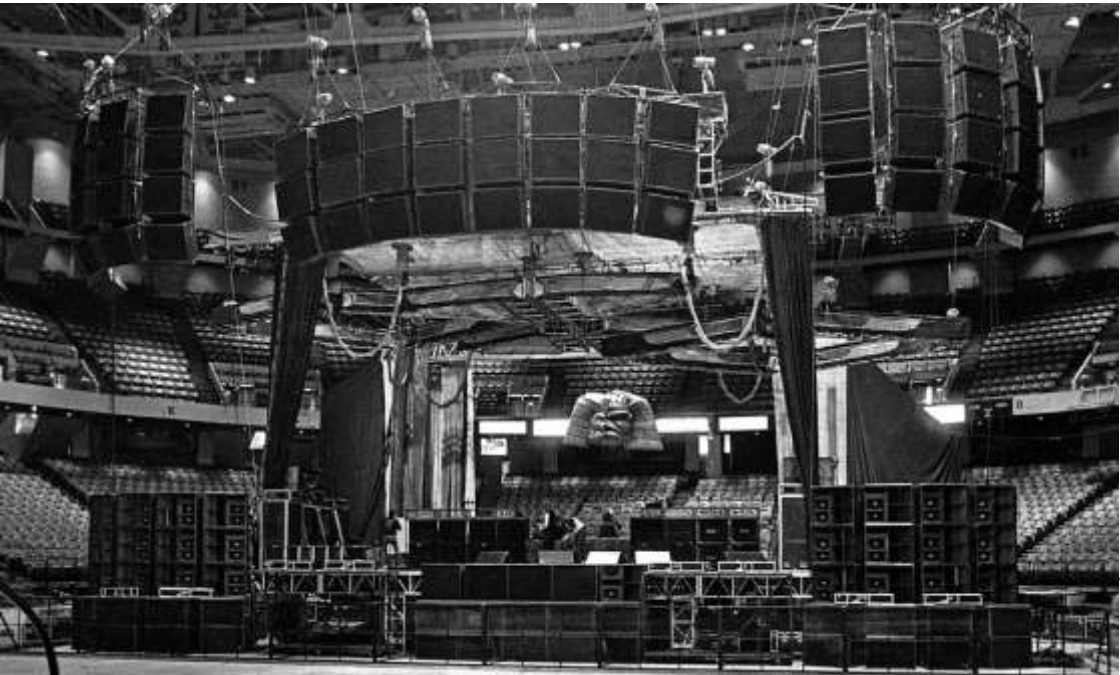
Charlie Kail: Ronan Wilson: Session Music, London: Dick Knight Guitar Repairs: Pack Horse Cases: Eric Robinson, Squirt and Jands, Australia: Hibino Sound, Japan: Paul Newman and Terry Price: Ira Sokoloff and Homeboy: Barry Drinkwater, Tom, Clutch and the Boys: Chas Foote: Peter Cornish: Manny's, New York: Patti Mostyn Publicity: Mr UDO and Tommy: Pete's Guitars, Minneapolis: Norms Music, Brooklyn: Steve Angela Guitars: Rick Gould

All of you equipment freaks out there looking exactly for what Maiden's been using then and today probably know about the list below but I'm absolutely positive many of you still wonder about those 'Lado' guitars and the reason behind picking them as well as how that collaboration started and ended. Well, coincidentally enough the owner of 'Lado' company is a Croat living in Canada, coming from my birthplace believe it or not and he gladly gave me an interview for both my Adrian Smith and 'Live After Death' books.

Roland Corporation, Japan - Paiste Cymbals - Sonor Drums - Korg, Japan - Seymour Duncan Pick-ups - Di Marzio Pick-ups - Jackson Charvel Guitars - Fender Guitars - Ibanez Guitars Lado Guitars - Marshall Amps - Kahler Tremelo Systems - Dean Markley Strings - Rotosound Strings.

Doug Hall, the wizard behind the mixing desk, the man who spent his entire career with Iron Maiden while sporting a smiling face of a young man will be coming to Zagreb with Deep Purple for their farewell tour just a couple of months following the release of this book so we'll be having a conversation related to my 'Live After Death' book and I'm sure there will be a lot of untold stories and anecdotes to finally see the light of day. You now have a chance to check out his fantastic custom built sound system, meaning PA and front system specs from the tour.

100 TURBO SOUND T.M.S. 3 SPEAKER ENCLOSURES (each containing 2 x 12", 2 x 10" speakers and 1 x 2" compression driver, all custom hand built)
26 TURBO SOUND T.S.W. 24" SUB BASS SYSTEM (all drivers custom hand built)
80 Q.S.C. 3800 STEREO AMPLIFIERS, 950 WATTS PER CHANNEL
AMEK M 1000 MIXING CONSOLE(s) 32 or 48 or 64 x 8 x 2 (facilitates 32 or 48 or 64, as they add on to each other)
2 BROOKE SIREN, TURBO SOUND PHASE CORRECTING FREQUENCY DIVIDING SYSTEMS
6 DBX 165 COMP-LIMITERS
4 DBX 160 COMP-LIMITERS
4 DBX 160X COMP-LIMITERS
3 ADR F760 COMPLEX LIMITERS
1 ADR F960 VOCAL STRESSOR
2 URIE 1176 COMPRESSOR LIMITERS
1 EVENTIDE H969 HARMONIZER
1 A.M.S. RMX 16 DIGITAL REVERB
2 DELTA LAB DL4 DIGITAL DELAY SYSTEMS
4 KLARK TEKNIK DN27 GRAPHIC EQUALIZERS
1 KLARK TEKNIK DN60 AUDIO SPECTRUM ANALYZER
2 KLARK TEKNIK DN700 DELAY SYSTEMS
REVOX B77 HALF TRACK TAPE MACHINE
TOTAL POWER: 152,000 WATTS



In the 'Live After Death' chapter that's yet to come I'll be going into detail regarding the production godfather Martin Birch's microphone of choice and there's a list below showing all the microphones used on tour. Also, after that list you can check out the lighting system list by the legendary light designer Dave Lights, the man whose interviews can be found in my books 'Steve Harris - The Clairvoyant' and 'Somewhere in Time'. His famous moving lighting rig is still the key innovation part of every world class performer's modern lighting system - if they value their live performances that is, while all of Maiden's modern lighting systems are mostly based on his solutions and innovations back from the 80's. Dave Lights is a man who directly influenced Iron Maiden's legendary status.

MICROPHONES:

6 NEUMAN KM84
4 BEYER M88

4 A.K.G. D12
6 A.K.G. 451
4 SEINHEISER MD421
2 SEINHEISER MD441
22 SHURE SM56
8 SHURE SM58
10 COUNTRYMAN PPM and 4 D.I. BOXES
(PPM = PRESSURE PRINCIPLE MICS)
TOTAL POWER 21,000 WATTS

LIGHTING SYSTEM

700 WATTS
54 MOVING MOTORS
6 TONS OF MOVING ALUMINIUM
2 TONS OF STAGE SET
700 LAMPS
94 AVO DESK AND RACK
4 MILES OF CABLE

Each successful tour is bound to have working practices and a strict schedule. Fans can see all of it as something fun and stardust-sprayed looking at the photos and video materials because after all, it's just rock and roll - but only a single day of going off-course could have led to a cancelation of the entire show.

DAILY CREW WORKING SCHEDULE

8.00 a.m. RIGGING CALL. 2 riggers start work positioning flying points from ceiling of venue in order to hang all the lighting and P.A. speakers
9.00 a.m. LIGHTING CALL. Lighting Crew and local stagehands unload lighting trucks and start constructing grids and lighting modules. This takes approx 3 hours.
10.00 a.m. P.A. CALL. P.A. Crew and local stagehands unload sound trucks and position sound mixing desks. They can start to fly the P.A. from the points the riggers have positioned. After which they stack the P.A. with a fork lift. This takes approx 4 hours.
12.15. p.m. LIGHTING CREW position lighting mixer and test everything, then complete flying.
1.00 p.m. Monitors are unloaded and placed on stage (after Marley flooring is laid on floor by PRODUCTION CREW).
2.00 p.m. BACKLINE CREW supervise unloading of band gear and set up on stage. Building of the set is continued around stage equipment.
3.00 p.m. Start monitor check, followed by Backline check, and P.A. check.
4.00 p.m. SOUNDCHECK performed by band.
5.00 p.m. Set up support group equipment, mike up and check.
6.00 p.m. Dinner for Crew (arranged by the promoter at the hall).
6.30 p.m. Stage passes issued, guest lists to Box Office. Doors open.
7.00 p.m. SHOW CALL - Necessary crew take position. Final tests done.
7.30 p.m . Show starts.
8.15 p.m. Equipment change over.
8.45 p.m. I.M. show starts
10.30 p.m. Show finishes.
10.30 p.m. BACKLINE and PRODUCTION break down. Followed by Monitors.
11.00 p.m. P.A. starts breaking down for loading.
12.00 p.m. Light system lowered in and packed in trucks.
2.00 a.m. Finish loading trucks, shower, into buses and travel to next show.

The official tour equipment list is missing the guitar Bruce used on ‘Revelations’. Even though it was obviously a Black '81 Dean Cadillac there are many fans confused by its smaller 'shrimp fork' headstock which was even presumed to be custom built. This model actually did exist - produced exclusively in Korea from 1983 to 1985.

STEVE HARRIS

1'70 PRECISION BASS (BLUE SPARKLE)
1'59 PRECISION BASS (BLACK/WHITE CHECK)
1'82 PRECISION BASS (CHERRY WOOD STAIN)
1 LADO STEVE HARRIS MODEL UNICORN
1 LADO SUPER FALCON
2 IBANEZ ROADSTAR
DANELECTRO LONGHORN
ROTOSOUND JAZZ BASS STRINGS
(FLATWOOD STANDARD GAUGE)
3 NADY 700 WIRELESS RECEIVERS
+ 5 TRANSMITTER, EXTERNAL ANTENNA (ONE)
PETER CORNISH SWITCHING NETWORK
(A/B INPUT, AMPS OFF (WITH REMOTE ON STAGE), TUNER FEEDS, A/B OUTPUTS)
4 ELECTRON PREAMPS
3 DBX 160 COMPRESSORS
6 RSD 800 B/C AMPS, 2 x 400 WATT EA.
8 MARSHALL 4 x 12 CABINETS WITH ELECTROVOICE EVM 12-L SPEAKERS
3 KORG TUNERS

DAVE MURRAY

1'57 FENDER STRATOCASTER (BLACK)
1'64 FENDER STRATOCASTER (BLACK)
1'81 GIBSON HERITAGE LES PAUL CUSTOM (FLAME TOP)
1 IBANEZ ROADSTAR (TOBACCO SUNBURST)
1 IBANEZ ROADSTAR (RED)
1 SQUIRE FENDER STRATOCASTER (WHITE)
1 DEAN V FLAME (FLAME TOP)
1 LADO STRATOCASTER (BLACK)
1'61 GIBSON S.G. STANDARD (CHERRY)
1'63 S.G. JUNIOR (CHERRY)
GUITAR PICKS BY MANNY'S NEW YORK, NEW YORK MEDIUM GAUGE SHELL STRINGS BY DEAN MARKLEY 9.11.15.24.32.40
1 CUSTOM BUILT RACK CONTAINING:
4 MARSHALL 50 WATT AMPLIFIERS, 1 PETER CORNISH 6 WAY SPLITTER BOX, 1 PETER CORNISH ROUTING UNIT, FOR PEDALBOARD AND TUNER, 4 WHISPER FANS
1 PETER CORNISH CUSTOM PEDAL EFFECTS BOARD CONTAINING:
1 FLANGER, M.X.R. DISTORTION, M.X.R. PHASE 90, CRY BABY WAH-WAH, A.D.T. CHORUS, GRAPHIC EQ, VARIOUS PREAMPS AND CONNECTIONS.
1 PETER CORNISH CUSTOM PEDAL EFFECTS BOARD CONTAINING:
1 M.X.R. DISTORTION, M.X.R. PHASE 90, CRY BABY WAH-WAH, 10 BAND GRAPHIC EQ, VARIOUS PREAMPS AND R.F. (AM-FM) FILTERS, MULTI PIN AND 1/4 JACK AND X.L.R. CONNECTIONS + FAIL SAFE.
(THIS IS THE EFFECTS PEDAL BOARD USED MOST OF THE TIME ON LIVE CONCERTS)
1 PETER CORNISH SWITCHING SPLITTER BOX FOR SPLITS TO TUNERS AND/OR D.I. BOX
2 KORG CHROMATIC GUITAR TUNERS WT-12
4 MARSHALL 4 x 12 CABINETS, 2 WITH ELECTROVOICE EVM 12-L SPEAKERS AND 2 WITH CELESTION 85 WATT SPEAKERS.

NICKO McBRAIN

CYMBALS AND GONG BY PAISTE:
13" HEAVY BELL CYMBAL
(2) 18" COLOURSOUND CHINA TYPE CYMBAL'S
16", 17", 18", 19" MEDIUM CYMBAL
16", 20" RUDE CYMBAL
22" BELL RIDE CYMBAL
20" BRIGHT RIDE COLOURSOUND CYMBAL
24" CRASH CYMBAL
22" DARK CHINA CYMBAL
14" RUDE SOUNDEDGE HI-HATT CYMBAL'S
40" GONG
3 TUBULAR BELLS
1 SHIP'S BELL

STICKS:
CUSTOMIZED NICKO McBRAIN STICKS BY W SHAW

DRUMS BY SONOR:
24" X 18" BASS DRUM
18" X 19" FLOOR TOM
(2)14" SNARE DRUMS
6", 8", 10", 12", 13", 14", 15", 16" CONCERT TOM'S (ALL TOMS SQUARE SIZES)

LUDWIG EQUIPMENT:
(2)14" LUDWIG SNARES
LUDWIG SPEED KING PEDAL
ALL SKINS SILVER DOT LUDWIG

ADRIAN SMITH

1 LADO 2003 EARTH WITH ROCKINGER TREMELO (GREY)
1 LADO 2001 EARTH WITH FLOYD ROSE TREMELO (BLACK)
1 GIBSON LES PAUL (GOLD TOP)
1 GIBSON SG (CHERRY)
1 DEAN BABY ML (SUNBURST)
1 CHARVEL WITH FLOYD ROSE TREMELO (BLACK)
2 IBANEZ ROADSTAR 11 (BLUE WOODGRAIN)
1 HAMMER SCARAB WITH KALKER TREMELO
GUITAR PICKS BY MANNY'S NEW YORK HEAVY GAUGE SHELL
STRINGS BY DEAN MARKLEY 9.10.15.24.38.44
1 CUSTOM BUILT RACK CONTAINING:
4 MARSHALL 50 WATT AMPLIFIERS, 1 PETER CORNISH 6 WAY SPLITTER BOX,
4 WHISPER FANS
2 MARSHALL 4x12 CABINETS WITH CELESTION SPEAKERS
2 MARSHALL 4x12 CABINETS WITH ELECTROVOICE EVM 12-L SPEAKERS
1 PETER CORNISH RELAY SWITCHING CONTROL UNIT
1 IBANEZ DOL DM 2000
1 LEXICORN PCM 60 REVERB UNIT
1 FURMAN PARAMETRIC EQUALIZER PO-3
1 BOSS CE-3 STEREO CHORIS
1 BOSS DO-2 DDL
2 KORG WT-12 TUNERS

During the early 80's everything was pointing towards Maiden conquering one territory after another on their relentless march forward. From today's perspective it's not even possible for any up and coming band, regardless the genre to release four highly ranked albums in a four year period and go around the world four times but that's exactly what Iron Maiden did. Started off basically as a club attraction and ending at the very top of the pyramid - literally. Their consistency, rapid growth and media presence in the UK made them quickly become the synonym for British heavy metal despite bands like Deep Purple, Black Sabbath and Judas Priest mostly thanks to the mainstream audience which wasn't familiar with anything but the very basics of the genre. Word of mouth quickly spread and Maiden immediately became a 'must see' artist whether or not you were a heavy metal fan. Whoever had the slightest interest in music simply had Maiden on their 'to do' list - or at least wanted to be able to say he saw Iron Maiden just to look cool.

When most people started thinking that four excellent albums in four years coupled with four tours around the globe is the hard limit of a talented young band before an inevitable but well-deserved time off or even a split due to exhaustion, Maiden managed to surprise the world once more, with their fifth studio album in five years - reaching another #1 in the UK and selling over a million copies in the US (#12 in the charts). A million copies in the US might have not been an impressive number in the music industry back then, but Maiden's music and visuals pulling through and entering mainstream market was something similar to Cannibal Corpse doing it today.

The media absolutely had Iron Maiden's back but it was mostly based on metal and rock magazines - TV shows and radio show editors traditionally refused to play their music, not just back in the 80's but 2000's as well. Luckily enough, Maiden had their own people in both rock and metal media, both journalists and photographers and they cherished and maintained those relations over the years and all of those people became a part of the team. No matter if it was good times or bad - the journalists never turned their backs on the band. Obviously there was no need to sugarcoat 'Powerslave' and 'World Slavery Tour' because those were both instant classics.

Dave Murray said he knew Maiden was good from the very beginning but he couldn't have even imagined the greatness they achieved after 'Powerslave' was released. Five times sold out Radio City Music Hall in New York with over 30 000 people, four night sold out at Long Beach Arena in Los Angeles with over 50 000 people, Rock in Rio with over 300 000, selling out venues behind the Iron Curtain with dozens of thousands unable to get inside, complete domination on their home soil in the UK where they played as much as 20 concerts with four at the completely sold out Hammersmith Odeon… We don't need to keep going for you to fully grasp the expansion of Iron Maiden. The fact that more people fit in the O2 arena today than the four Hammersmith shows put together is completely irrelevant because Maiden sell out O2 arena twice today with ease - that was, without a doubt the absolute highlight of Iron Maiden.

'Aces High' and 'Two Minutes to Midnight' were the singles which introduced the band to a new audience outside the existing fan base. Adrian Smith once pointed out he was never 'feeling' the fantasy, horror and mythology related themes which was Maiden's trademark back then so he needed support from Bruce to write the lyrics and adapt them to what Iron Maiden needed as a band in that moment. He sees 'Two Minutes To Midnight' as a perfect definition of their songwriting collaboration - he had the riff and the melody in his head already (I mentioned that riff in the previous chapter) while Bruce came up with some interesting lyrics which Maiden even used to boast in front of the reporters (see below).

Iron Maiden's latest album, "Powerslave," on Capitol Records, has now been certified Gold in the U.S., as have their last two lp's, "Piece of Mind" and "Number of the Beast". The group has garnered over 40 Gold and Platinum albums from 15 different countries, and has reached Top 10 status in many more, giving them claim to the title of the heaviest of the heavy metal genre.

"The World Slavery Tour," currently in progress, is one of the most ambitious ever undertaken by a band. They will log up over 300 concerts, covering 28 countries over a span of 13 months. The kick-off date was August 9th, in Poland. Beginning in December, Iron Maiden will begin their series of U.S. concerts in the north-west. On January 17-21, Iron Maiden will be performing at Radio City Music Hall in New York City, which should put a new kind of kick into the venue.

(Attached you will find a partial itinerary and lyrics to the singles, "Two Minutes to Midnight" and "Aces High," highlighting Iron Maiden's songwriting ability.)

Even though Steve Harris pointed this out on multiple occasions, it's good to remind you that 'Powerslave' was mostly carried by four main tracks, and these are the ones they played the most on their tour: 'Aces High', 'Two Minutes To Midnight', 'Rime of the Ancient Mariner' and of course 'Powerslave'. These tracks were so dominant they ensured the excellence of this record despite of Maiden's later albums being way more balanced in terms of the track list - especially 'Seventh Son…'. Also, these four tracks have a combined playtime of over 31 and a half minutes (the entire album is 51.12 long).

This record was a perfect balance between Adrian and Bruce on the one side with one of the singles and the title track, and Harris on the other with the first single and the show opener as well as the mammoth epic 'Rime Of The Ancient Mariner' which was one of the highlights of the entire tour. Bruce claimed that tour was the best they ever did, but also the worst, because they've hit the moment when the band that was on the very top of their game could have easily broke down - and that's exactly what he was talking about when he announced the 'Book of Souls' song from the stage across the world in 2016, reflecting on so many empires which came crashing down despite being the most powerful.

Nicko was also pleasantly surprised they've managed to make it through the whole tour which had by far the toughest schedule in the 40 years of Maiden's history and looks absolutely impossible from today's point of view. Things started to get out of control on three quarters of the tour done and they just went on playing the inertia card. Everyone agreed that the end of the tour saw the entire band completely burned out, Bruce most of all. In those moments he was ready to leave it all behind and return home. The composure of the band and the management changed his mind, but Bruce wasn't considering leaving just the tour. He wanted to leave show business for good, or at least move away from rock and metal. When that type of negative energy becomes visible on stage, the whole band starts to feel it and the very foundations start to tremble, destroying everything from the inside. This is not fun at all but the management was chasing records and money so they either didn't even realize the problem or they did - but decided to ignore it. American-leg of the World Slavery tour became the must-see rock event of the summer and they had to take that chance because it was a 'now or never' type of moment.

Bruce said he felt like a punching bag as the band reached the end of their tour and he just couldn't stand it. He slowly went numb and started to believe the tour will never end. He felt like a piece of a huge machinery and realized nothing is so important for him to feel that way. His very existence was reduced to him feeling like a part of the PA, stage set or the lighting rig without any control over his own self. He felt 'Powerslave' was the end of the 'The Number of the Beast', 'Piece of Mind' and 'Powerslave' trilogy and that they need to stop there. The whole drama emerged exactly because Bruce believed it was time for Maiden to raise the bar music-wise and go to a whole new level, being afraid of inevitable stagnation had they continued along the same road. He expressed his feelings to the band and we ended up with the whole songwriting drama on 'Somewhere in Time' which I covered in detail in my book 'Somewhere in Time'.

Steve remembered that touring across the America was something like a world tour inside of a world tour due to all climate changes they encounter on the road. Immediately after the summer in Rio they got stuck in the snow on their way to New York to do five gigs at the Radio City Hall. It's extremely difficult to remain calm and composed with that tempo. USA had a group of 'traveling fans' which followed Maiden on the road, booking the same hotels as the band, waiting for them under the windows each they and it was something the band needed to adapt to. Adrian remembers those moments in his conversation with Mick Wall, labeling the so-called Chicago Mutants as their most persistent followers: „They would always book rooms on your floor, and you'd get knocks on the door at one in the morning."

Adrian went so far he wrote 'Wasted Years' inspired by the tour itself, which became the first single on their next album. He absolutely agreed that having tours like 'World Slavery Tour' made no sense if there's no time for the band to recuperate from the tiresome schedule along the way. They only had a couple of days off and small breaks around New Years' Eve but most of the 'off' days were just traveling so the band didn't rest even then. One year passed and they had to leave their lives behind and all the girlfriends, wives and friends as well. They just had to forget about all of that. He described the feeling perfectly: „By the end, you don't know how to act properly any more, you don't know who you are or what you're supposed to be doing. I remember I went to see my parents when I got home and I knocked on the wrong door. Honestly!"

Rod Smallwood is often wrongfully perceived as a cheap, difficult man - even a dictator forcing his people to do the impossible or sending them into 'suicide' missions. From the outside it may seem like that, but this same man managed to protect the band like no one else did throughout their career, always getting the best deals for Maiden, creating superstars, even myth - while firmly standing behind the conceptual theme of every album and band's move, bringing them to the throne and keeping them there for over thirty years. Maiden was Maiden, back then as well as during Blaze era and any other given time, more than any living metal band out there. But the truth is - Rod never wanted to see an empty schedule. Something always had to be in the making and from that perspective it was normal for him to be 'that' type of a manager. Anyway, this time band finally realized they were starting to break and told Rod they had to finish the tour at the date planned and that the plan of extending it even further is not going to happen because they couldn't guarantee it would have ended well. Apparently, there was a plan of having a small break after the tour before continuing on promoting their live album 'Live After Death'. This was possible the last glimmer of hope for the band.

Steve explained that he as an artist doesn't perceive the tour as the meaning of his life but as a necessary byproduct. The musician in him wanted to tell stories, explore his deepest thoughts and mentally communicate with the fans and people who love his work. The only legitimate reason to make him embark on a new one year tour had to be new album which would reflect his own feelings and make him want to present that to the people.

'World Slavery Tour' will be remembered by its grandeur, originality, innovative production solutions, its length and busy schedule, enormous media interest and an excellent double live album which emerged out of it all. Immense, 30 feet high mummified Eddie who rises up from the grave at the end of the gig, with fire of immortality bursting from his eyes was something everyone talked about. The show was an ideal combination of epic elements without unnecessary tasteless flashiness, where both the theatrics and the music go hand in hand without emphasizing just on the visuals. These elements were there to empower the music with a new dimension and make you feel like it really was the Ancient Egypt unraveling before your eyes. Everything about this tour was planned out so it could be

reassembled in both smaller venues and huge arenas, always looking fantastic and never cheesy. Iron Maiden pulled it off once, and then proved they can do it again in 2008 and 2009. It could have never failed to deliver.

FRIDAY	23RD NOVEMBER	HALIFAX, NOVA SCOTIA	REHERSALS
SATURDAY	24TH NOVEMBER	HALIFAX, NOVA SCOTIA	METRO CENTER
SUNDAY	25TH NOVEMBER	QUEBEC, QUEBEC	DAY OFF
MONDAY	26TH NOVEMBER	QUEBEC, QUEBEC	COLISEUM
TUESDAY	27TH NOVEMBER	MONTREAL	FORUM
WEDNESDAY	28TH NOVEMBER	OTTAWA, ONTARIO	CIVIC CENTER
THURSDAY	29TH NOVEMBER	TORONTO, ONTARIO	DAY OFF
FRIDAY	30TH NOVEMBER	TORONTO, ONTARIO	MAPLE LEAF GARDEN
SATURDAY	1ST DECEMBER	SUDBURY, ONTARIO	ARENA
SUNDAY	2ND DECEMBER	WINNIPEG, MANITOBA	TRAVEL DAY
MONDAY	3RD DECEMBER	WINNIPEG, MANITOBA	WINNIPEG ARENA
TUESDAY	4TH DECEMBER	REGINA, SASKATCHEWAY	AGRI-DOME
WEDNESDAY	5TH DECEMBER	EDMONTON, ALBERTA	DAY OFF
THURSDAY	6TH DECEMBER	EDMONTON, ALBERTA	NORTHLANDS COLISEUM
FRIDAY	7TH DECEMBER	CALGARY, ALBERTA	CORRAL
SATURDAY	8TH DECEMBER	VANCOUVER, BRITISH COLUMBIA	DAY OFF
SUNDAY	9TH DECEMBER	VANCOUVER, BRITISH COLUMBIA	P.N.E. COLISEUM
MONDAY	10TH DECEMBER	SEATTLE, WASHINGTON	COLISEUM
TUESDAY	11TH DECEMBER	PORTLAND, OREGON	COLISEUM
WEDNESDAY	12TH DECEMBER	SALT LAKE CITY, UTAH	DAY OFF
THURSDAY	13TH DECEMBER	SALT LAKE CITY, UTAH	SALT PALACE
FRIDAY	14TH DECEMBER	DENVER, COLORADO	DAY OFF
SATURDAY	15TH DECEMBER	DENVER, COLORADO	MCNICHOLS ARENA
SUNDAY	16TH DECEMBER	KANSAS CITY, MISSOURI	DAY OFF
MONDAY	17TH DECEMBER	KANSAS CITY, MISSOURI	KEMPER ARENA
TUESDAY	18TH DECEMBER	ST. LOUIS, MISSOURI	KIEL AUDITORIUM
WEDNESDAY	19TH DECEMBER	MILWAUKEE, WISCONSON	MECCA ARENA
THURSDAY	20TH DECEMBER	MINNEAPOLIS, MINNESOTA	MET CENTER
FRIDAY	21ST DECEMBER	CHICAGO, ILLINOIS	THE HORIZON
SATURDAY	22ND DECEMBER	CHICAGO, ILLINOIS	(END OF PART ONE)
SUNDAY	23RD DECEMBER		
MONDAY	24TH DECEMBER		
TUESDAY	25TH DECEMBER	* MERRY CHRISTMAS *	
WEDNESDAY	26TH DECEMBER		
THURSDAY	27TH DECEMBER		
FRIDAY	28TH DECEMBER		
SATURDAY	29TH DECEMBER		
SUNDAY	30TH DECEMBER		
MONDAY	31ST DECEMBER	* NEW YEAR'S EVE *	
TUESDAY	1ST JANUARY	* HAPPY NEW YEAR *	
WEDNESDAY	2ND JANUARY	CINCINNATI, OHIO	DAY OFF
THURSDAY	3RD JANUARY	CINCINNATI, OHIO	CINCINNATI GARDENS

IRON MAIDEN POWERSLAVE

TOUR DATES

1228 North Wetherly Drive Los Angeles California 90069 Telephone 213/859-4701 Telex 288122 PLAT UR

WARSZAWA
Rynek Starego Miasta. „Bazyliszek" — wywieszka restauracji na Rynku Starego Miasta. Skarpa Staromiejska. Fragment murów obronnych z Basztą Prochową i Barbakanem. Pomnik Jana Kilińskiego
fot. J. Chojnacki, P. Krassowski

IRON MAIDEN

THE IRON MAIDEN
WORLD TOUR STARTS
HERE
WARSAW POLAND
AUGUST 9, 1984

POWERSLAVE IS
COMING

KRAJOWA AGENCJA WYDAWNICZA

Bob Moore
89 Dagenham Ave
Dagenham
Essex
ENG UK

ozn. kod poczta

Wszelkie prawa zastrzeżone

BEHIND THE IRON CURTAIN

The previous page shows a postcard addressed to Bob Moore which clearly states: „The Iron Maiden world tour starts here - Warsaw, Poland, August 9, 1984. Back then it was a pretty unexpected news in terms of media. The band marching towards the pinnacle of their glory decided to be the first band ever to break through the chains of the Iron Curtain and start their tour right there, bringing along their full concert production which was used exclusively in the United States or larger concert venues across Europe up until then. Even back home in the United Kingdom they didn't' play venues as big as the ones in the Eastern Bloc - colossal buildings typical for the socialist Eastern Bloc countries mainly led by a Communist party.

'Behind the Iron Curtain' - isn't it a perfect title for a band called Iron Maiden? Choosing the title for their documentary which was recorded during Maiden's tour across Eastern Bloc countries, which was released soon after surely wasn't picked as a witty word-play, but was planned out a long time ago. Throughout their career Maiden traditionally loved flirting with semantics whether it's the band name or the name of their mascot Eddie.

At the very beginning they played around with the name of Deep Purple's 'Made in Japan', naming their video 'Maiden Japan' which sounds basically the same - and did a similar thing with 'Maiden England'. They also used Margaret Thatcher's nickname 'The Iron Lady' during their early days while fighting a war against her across their single's sleeves. Maiden use the word-play even these days, naming the B-side from their 'Empire of the Clouds' single 'Maiden Flight', playing around the existing term 'Maiden Flight' which stands for a first flight within a newly build aircraft. 'Ed Force One', 'Eddie's Archive', 'Edward The Great' and other titles Maiden played with throughout their history while creating a perfectly developed brand have a subtle power to both sell and build up the brand itself. The Eastern Bloc was no unfamiliar ground for Maiden at the start of their journey. After the release of 'Killers' Maiden appeared in Yugoslavia at the 'Svi Marš Na Ples' festival and they were already announced for the 'Beast on the Road' tour

also in Yugoslavia which ended up getting canceled in a bizarre way. Apparently the organizer wasn't so sure about the audience embracing Bruce as the new vocalist. It may sound ridiculous now but back then this was a serious issue.

Iron Maiden tour shirt 1982 with Yugoslavia on the country list.

Even though the journey to the heart of the Eastern Bloc was prepared for years, the perfect opportunity appeared just before 'World Slavery Tour'. Everything fell into place and the public statement by the legendary booking agent John Jackson (who set up the whole thing) explains the motive behind putting in as much effort as they did in order for the tour to be as successful as it was. The original PR media statement can be read here:

IRON MAIDEN MAKE HISTORY BEHIND THE IRON CURTAIN

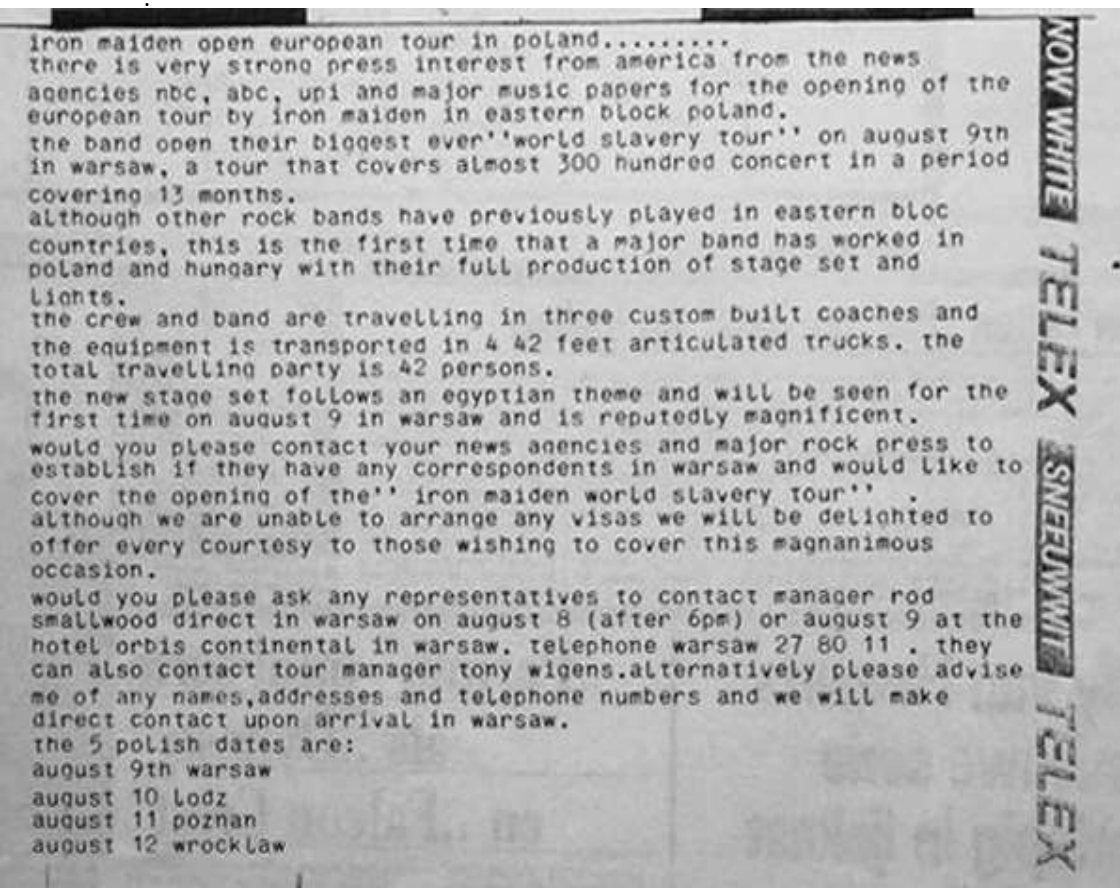
British rock band Iron Maiden begins its historic and colossal record breaking world tour behind the Iron Curtain August 9 in Warsaw, Poland. Iron Maiden will perform more than 300 concerts in 28 countries over a 13 month period, playing to more than 3 million people, supporting their forthcoming album "Powerslave".

The first leg of the tour -- Poland, Hungary, Yugoslavia -- marks a historical first for Western Rock Music, being the first time any rock band has been allowed to present their full stage show behind the Iron Curtain. It is also the most concerts presented in Eastern Europe by any touring band. Maiden will take their full Egyptian - concert stage production, which is transported in six 45-foot articulated trucks carrying a massive stage set, 80K of PA and specially designed lighting rig carrying 700 lamps.

The tour was arranged by British agent John Jackson of Fair Warning Agency, who said, "Maiden were invited to play in Eastern Europe and I consider the tour a great step in East-West relationships considering the present political climate in World Politics. Maiden are taking a piece of Western culture to rock fans behind the Iron Curtain. All the concerts with capacities between 10 and 18 thousand are complete sell-outs, indicating a massive interest in Western Rock. Soccer teams and smaller bands have been going to these countries for a while, but nothing has been attempted on this scale. With media, the Maiden entourage consists of over 100 people. It is our hope that rock music, along with sport, can help improve relationships with the East. Mutual understanding and common interest is always a strong starting point."

The title they carefully picked for the short pre-tour 'Behind the Iron Curtain' that became the title of the famous video afterwards wasn't just inspired by their own name but also political and diplomatic elements. We should point out UK being an imperialistic colonialist force, traditionally used to their Union Jack standing proudly in distant lands. When it comes to Iron Maiden the flag wasn't just flaunted during 'Trooper' but remained on stage on most tour programmes, shirts, various merchandise and everything Maiden-related so the band itself became directly associated with the British flag visuals. For a patriot like Bruce it's a lifelong mission to bring their culture and wave their flag all across the globe - and time will tell that both Bruce and Steve are diehard patriots. It's no wonder the biggest American media were so interested in the tour as the fax message shows, knowing that both the media and the establishment during the cold war wanted to know as much as possible about living in distant, unknown lands and the culture of these people as well

.



NOW WHITE TELEX SNEEUWWIT TELEX

iron maiden open european tour in poland.....
there is very strong press interest from america from the news agencies nbc, abc, upi and major music papers for the opening of the european tour by iron maiden in eastern block poland.
the band open their biggest ever''world slavery tour'' on august 9th in warsaw, a tour that covers almost 300 hundred concert in a period covering 13 months.
although other rock bands have previously played in eastern bloc countries, this is the first time that a major band has worked in poland and hungary with their full production of stage set and lights.
the crew and band are travelling in three custom built coaches and the equipment is transported in 4 42 feet articulated trucks. the total travelling party is 42 persons.
the new stage set follows an egyptian theme and will be seen for the first time on august 9 in warsaw and is reputedly magnificent.
would you please contact your news agencies and major rock press to establish if they have any correspondents in warsaw and would like to cover the opening of the'' iron maiden world slavery tour'' .
although we are unable to arrange any visas we will be delighted to offer every courtesy to those wishing to cover this magnanimous occasion.
would you please ask any representatives to contact manager rod smallwood direct in warsaw on august 8 (after 6pm) or august 9 at the hotel orbis continental in warsaw. telephone warsaw 27 80 11 . they can also contact tour manager tony wigens.alternatively please advise me of any names,addresses and telephone numbers and we will make direct contact upon arrival in warsaw.
the 5 polish dates are:
august 9th warsaw
august 10 lodz
august 11 poznan
august 12 wrocklaw

It would be pretentious to say Maiden embarked on a spying mission (because it's not true) but in any case they did manage to send the picture from the 'forbidden' areas to the world outside - places that didn't welcome any foreign cameras back then.

I always say that the biggest weapon in United States is Hollywood. Living in a Eastern European country. I know for a fact that the youth over here watched a lot of American movies - especially during the 80's - and were amazed by the superior heroes like John Rambo or the pilots from 'Top Gun', fantasizing about the perfect lives of the youth in 'American Graffiti' or even the charismatic gangs of the cult movie 'Warriors'. They were fascinated by 'American Ninja', 'ET', the Christmas magic of 'Gremlins' and the entire shiny appeal of Hollywood. It sounds funny writing this down but the only way for us to get a can of Coca Cola was at the Duty Free Shop, just like those common Brooklyn chewing gums. As kids we looked up to the Americans and the British with eyes wide open, dreaming of an imaginary freedom without being aware of the capitalist 'freedom' being just another name for a different kind of existential slavery. Waving the American or British flag represented more than a random act to the young people in those days; it was an act of freedom, independence, prosperity and power - and we all wanted to be like them and to live the lives they were living.

We watched Eddie putting down the Union Jack into planet Earth clenching our first as a sign of victory. Wherever the military force couldn't do it - rock and roll music successfully conquered. Last year the Cuban fans went to see Rolling Stones treating them as deities without even knowing that Cuba they used to know was going to disappear forever. Trooper flag was waved all across the globe, including the Eastern Bloc and no one had problems with it, seeing it as a part of an 'innocent' music performance. Even today you can come across the Trooper in a form of branded Iron Maiden beer all around the world with Eddie carrying the flag, playing the role of one of the biggest British ambassadors.

There was a memorable moment of both American and British flags standing in the heart of Russia (with the Russian flag) when Metallica played the massive 'Monsters of Rock' in 1991 and it's something carved in our memory forever. Just imagine someone trying to pull it off a year before in Moscow. That person would probably still be in prison. I dare say that over

the last 40 years military was actually changing the world the least. What changed the world was all those movies and Rock and Roll. With this tour Iron Maiden pulled off an immense ambassador's promotional work which is something they've been doing to this day. During their first gig in China last year they were forbidden from using the Union Jack during 'Trooper' making that video look a bit silly, but Maiden lives by their own 'one step at a time' rule and they will possible do it another time. After all, they've been getting so many rejections by the Chinese regarding the possibility of playing there but hard work made them surpass even that obstacle.

The British were always having a hard time letting go of some of their old colonies (i.e. Hong Kong). This is why this whole 'going behind the Iron Curtain' thing has to be put into perspective. 'Trooper', 'Aces High', 'These Colours Don't Run', 'Death Or Glory', British Lion project - feel free to continue yourselves. We as fans only value the music, concerts and hanging out with our peers across the planet with all the things Maiden stands for in our hearts but in a subliminal way Maiden are still one of the biggest promoters of Imperialistic Britain and it could be just a question of time before a title of 'sir' pops up before the names of Steve Harris and Bruce Dickinson. Going behind 'the curtain' to spread western culture is one of the key moments in recent British history.

The scenes of UK, American and Russian flags all together on Russian soil in 1991 with a million fans enjoying the festival leaves no one indifferent.

Iron Maiden was basically in the right place at the right time, being the first to take that chance because any given band arriving in Russia with a production of such size would reap similar success. Maiden obviously had their fan base within these countries but if you take a closer look at the audience profile in the videos available you'll see that the majority of people out there weren't your typical 'metalheads'. Immediately after that part of the tour, the American PR department issued a media statement presenting their 'Iron Curtain' triumph in numbers.

IRON MAIDEN INVITED TO TOUR EASTERN BLOC COUNTRIES IN UNPRECEDENTED TOUR

British rock band Iron Maiden has just completed their historic tour of Poland, Czechoslovakia, Hungary and Yugoslavia, marking the first time ever a major Western rock band has played behind the Iron Curtain. After a year of negotiation, Iron Maiden, who has received numerous gold and platinum record awards in the U.S. and throughout the world, was invited by PAGART, the Polish Artists Agency, and responded by bringing the first full-scale rock show into the Eastern Bloc countries.

The tour was a resounding success averaging 14,000 people per night in Poland and as many as 40,000 people attended the concert in Budapest. In Warsaw, where it reportedly costs two week's wages for a rock album on the black market, Iron Maiden turned away as many as 5,000 fans at each concert.

"I never quite expected anything on this level," said Bruce Dickinson, lead singer of Iron Maiden. "They actually know some of the well-known songs like 'Run to the Hills'; the Polish fans were actually singing along. It was tremendous. It was just an incredible reaction. There were about 5,000 people outside the hall who couldn't get in because the whole place was sold-out. It was really very special."

Film footage was shot documenting the tour without any expected restrictions and clips have been made available to news departments around the world, showing interviews by the Polish media with the band members, the fans reactions, and concert footage.

"We thought it would be an interesting idea to take a film crew along," said Dickinson. "Every spare moment has been filmed. When you get a total approach to the documentary like this, the truth does tend to come out. You get little scenes and moments that really is straight about the people. The people are tremendous--spirited with a lot of love."

Iron Maiden's ambitious world tour of 28 countries over a 13-month period features an elaborate Egyptian stage production complete with specially designed PA and lighting systems and some of the best and most up-to-date instruments available in four 42-foot articulated trucks with a traveling entourage of 42 crew members. The band's equipment includes a PA system of 48 turbo-sound full range cabinets--each capable of generating over 1,000 watts, and an intricate lighting system motivated by 22 electric chain hoists which allow the shape and lighting design to change during the show.

Iron Maiden, whose "Powerslave" album was released on September 7th on Capitol Records, will be touring Canada and the U.S. beginning in December.

Kenny Fuerman (second from left), producer / director of the 'Behind the Iron Curtain' MTV - Music Televison special premiering October 5th, Interviews Andrzej Smereka of PAGART, the Polish Artist agencythat sponsored Maiden's tour. Behind them are part of the 2000 security police that were present outside the show in Katowice, Poland. Iron Maiden PR photo.

Soon enough it was time for the material to be put into production before presenting it to the world as a video which actually shows a completely different world even for some of us who used to live in that regime back in the day. It's difficult to recognize it as something that used to be our everyday life. With 'Maiden Japan' being impossible to record as their first trip to that far and exotic country, this was an opportunity they couldn't have missed out on. Remember that Ross Halfin who was their official photographer back then traveled with Maiden to Yugoslavia on his first trip outside the UK in 1981 and there's a whole series of amazing photos from that gig. The video EP, a half an hour long documentary 'Behind the Iron Curtain' saw the light of day in April 1985, just before the finale of their mammoth tour across the American continent and it was just an introduction to the finalized live video 'Live After Death' which was being recorded at the time, receiving immense media attention and reaching a

gold certificate as an EP video, selling out 50 000 copies in the United States. The video has no MPAA rating and has a running length of 30 minutes. An expanded 58 minute version of the documentary is included on disc 2 of the 'Live After Death' DVD. This expanded version was broadcast by MTV in 1984 and was until the release of the 'Live After Death' DVD only available on several bootleg recordings. Analysis of the tracks revealed that the audio of the tracks on the original video differ from the audio of the expanded documentary on the DVD version. The video was produced and directed by Kenneth Feuerman and edited by Norman H. Strassner and Maiden reached out to the media just before the video premiere with these words:

"Director/producer Kenny Feuerman has just completed a documentary of Iron Maiden's recent tour of Poland, Czechoslovakia, Hungary, and Yugoslavia. The documentary, 'Iron Maiden - Behind the Iron Curtain', combines "the best elements of the music world with the world of news" and is scheduled to air on MTV-Music Television on October 5th.

Maiden's visit marks the first time ever a major Western rock band has played behind the Iron Curtain. The 60-minute music/video documentary captures "history in the making" and features interviews by the Polish media with the band members, the fans reactions, and concert footage.

"Iron Maiden Behind the Iron Curtain" demonstrates the fact that rock'n'roll is still a viable force and one that can bring young people of the East and West together. "The impact of Maiden's visit can best be described as Eastern Europe's Woodstock," said Feuerman.

Feuerman and his film crew were permitted to enter Poland on the condition that they only film Iron Maiden's concert shows. However, upon arrival, Feuerman decided to circumvent Polish authorities and filmed the Polish people. Feuerman hoped to capture a side of these countries and its people that Westerners had never seen before.

After all filming was completed, Feuerman and his crew feared the tapes would be confiscated-especially at the Czech/Hungarian border where the band's bus was held for 12 hours. Fortunately, the authorities overlooked the

tapes in their intense search and they reached the States safely. Feuerman was recently the Music Producer for "Entertainment Tonight", Coordinating Producer for Newscope syndicated news show and Producer of the recent MGM/UA music video/comedy pilot, "Crazy Nights." He has worked all over the U.S., Europe, and the Far East covering the entertainment and music beat, giving many artists such as Duran Duran, Culture Club, the Go Go's and many others their first TV exposure.“

Two years later, after the tour officially ended and the dust settled, Iron Maiden unanimously decided to kick off their next tour at the same place again, this time in Yugoslavia followed by Austria, Hungary and Poland. But it was a time when new winds started blowing announcing the arrival of changes. Maiden issued this statement:

IRON MAIDEN GOES BEHIND THE IRON CURTAIN

BURBANK (October 1986)
IRON MAIDEN, which began its 29-date U.K. tour in October 3, has just completed a preliminary tour of Eastern Europe, including a second visit behind the Iron Curtain. Maiden, who last toured Poland in August 1984, was this time invited to perform in Gdansk, the home of the Solidarity Movement.

The day before the concert, which was sold out to over 10,000 ecstatic fans, the band was challenged to a soccer match by the Akademia Medycrna, the famous Polish University School of Medicine. During its '84 tour, Maiden beat the Polish media 6-1; this time, in a toughly-fought game, the group was again the victor, with bass player Steve Harris scoring three of the goals. After the game, amidst much rowdy celebration, Maiden was awarded a magnificent, 10-foot tall trophy. No one knows how the group got the trophy through customs or how it was transported back to the USA.

Maiden was very surprised at the city of Gdansk itself. As Steve Harris admitted, "In the news footage we've seen on Western TV, particularly during the controversy and interest surrounding the Solidarity Movement, Gdansk looked very industrial and dingy. But in fact, it is a very beautiful city, as well as a holiday resort. We had a great time during the three days we spent there."

CASINO

Their journey to the Eastern Bloc featured the hilarious 'Polish Wedding' episode, just like the ''you can't play heavy metal with synthesizers' story which I've covered in detail in my previous book 'Somewhere in Time' together with Maiden playing a football match against members of a Polish metal media on a hot summer's day in front of a huge number of their fans.

Bruce and Steve on a football pitch with a Polish Rock journalist. Video screenshot from 'Behind the Iron Curtain'.

Today all of these events only live as a vivid memory in our own minds. The days of growing up jauntily and becoming giants are long gone with some new winds of change on the horizon. The Iron Curtain and the Berlin Wall came crashing down quickly and other bands got to test their luck where Maiden wasn't so successful. Scorpions, AC/DC, Metallica, Guns 'n' Roses and many others became huge and caught up with Maiden at their very throne. Page 150 features a 'Rock in Rio' cover of Kerrang magazine. Exactly - Queen, Ozzy Osbourne, Whitesnake and others played there as well but they decided to focus on Maiden's performance exclusively. Iron Maiden enjoyed all the protection and support of a magnitude they never experienced again and these people are extremely important for the band being as huge as it is today.

MAIDEN POLAND
POLAND

POLISH WEDDING (Polskie wesele)

The ultimate wet dream of countless Maiden fans - to have the band playing at their wedding is something which is most likely going to remain just a dream. Still, this is something that actually happened once. As I already mentioned in the previous chapter it was the famous 'Polish Wedding' in Poznań at the very beginning of 'World Slavery Tour' in 1984. The official story - or the one the fans are familiar with goes something like this:

The band stopped their bus at what they thought was a disco. It turned out to be a wedding reception and the groom, who recognized them immediately, invited them to jump up on stage. Not wanting to disappoint the newlyweds the band did just that, performing a roaring cover of Deep Purple's 'Smoke on the Water'.

Dorota and Piotr's wedding photo from 1984, from their private collection.

Knowing that this amazing story was told from a different point of view in the various media including the historical video documentary by the band which

was their personal experience of the event I included here (for those of you who are only vaguely familiar with Maiden's history), I believe we need to hear the statement from the couple themselves because that side of the story remained a mystery to the general public. Who are these people, were they Iron Maiden fans before all of this or were they a randomly picked couple whose wedding was to be crashed by Maiden? Did they become fans if they weren't familiar with Maiden at the time? Are they still in contact with the band? Do they even realize who played at their wedding?

Maiden knew how to make this story work in their favor marketing-wise, and knowing they were having a tough time finding some good clubs to go out to in the Eastern bloc, ending up going to some random places knowing they shouldn't be recognized despite being a famous band. The same thing happened in Poznań because they surely didn't have the wedding invitations and in that moment that was the only fun event for them to check out so they basically decided to join and not miss out on doing something as crazy as crash a wedding. No matter how spontaneous this might look it was also a great PR stunt. The 'Polish Wedding' terminology is no big deal today, but back then it was something definitely cool. (Club Adria on picture below)

In order for my story to be as legitimate as possible I sought help from one of the most famous Maiden fans on the face of the planet Grzegorz Krempa from Poland, having to find the wedding couple and hear their side of the story. Not only that - Grzegorz was already familiar with the statements they gave to the local Polish media but the best part is actually this one: He even managed to get a hold of them and discuss the story in person. This is his story:

Grzegorz and his friend with the famous couple just before the Maiden show.

When Iron Maiden played at the Arena Hall in Poznań during the World Slavery Tour in 1984, the musicians spending the night in Poznan decided to go out have fun in the city after the show. They were accommodated in the Mercury hotel at the roundabout Kaponiera. From there, they went down the Roosevelt street and they came to the 'Adria' restaurant at the Poznan International Fair. Inside the restaurant was Dorota Nawrocka and Piotr Żmudziński's wedding.

- They were first encountered at the pub. They were not allowed in, but somehow they managed - said Dorota Nawrocka. The name of the band served as an ‘Open Sesame’ command and the boys came in for a drink.

- Suddenly they appeared. Some people who where completely cut off from the rest: long hair, different clothes, different behavior, entered the scene and wondered "What's going on?". Suddenly my cousin yelled: "Look, it's the Iron Maiden" and we were all like: "Yes, yes of course." At first we treated it as a good joke - said Piotr Żmudzinski.

- We knew that there was an Iron Maiden gig in Poznan on the day of our wedding. I even had an invitation from a friend who was going to see the gig with his girlfriend. She ended up sick, or something like that and the ticket became available. He asked me if I would like to go. I said, "I would love to go, but I'm getting married that night." I could not go see them so they came to see me and played at my wedding instead - laughed the groom from 1984.

The presence of the band was a big surprise for everybody. Wedding guests could not believe their own eyes, someone even asked if they could play. They agreed.

- Just imagine the horror of the wedding band letting them use their equipment. The drummer was afraid that the drums will fall apart - smiled Piotr.

Of course, the repertoire of Iron Maiden was not well suited to the Polish wedding, so they played "Smoke On The Water" (Deep Purple) and "Tush" (ZZ Top) etc.. The concert was short - Iron Maiden played 3-4 songs, the last one they dedicated to the wedding couple.

- We had to stop telling our friends that Iron Maiden played at our wedding because we were not taken seriously. Whenever we said it we usually heard things like "Oh yes and the Beatles played at ours!!!" - admits Piotr Żmudziński.

Unfortunately many things have changed since 1984. Dorota and Piotr aren’t married any more. They divorced after 14 years but still remain in good

relations. The 'Adria' restaurant where the wedding took place doesn't exist anymore either. All that remains from the building is a hole in the ground.

30 years later, on 24th of June 2014 Iron Maiden played in Poznań again. They met with the wedding couple on the city's Old Market Square.

Grzegorz Krempa from Polish fan club made some special event t-shirts for that occasion. In addition to the symbols of the band there were Poznań Goats, one of the city's main tourist attractions and obviously Dorota and Piotr, the world famous couple from Behind the Iron Curtain Polish Wedding.

Dorota and Piotr got back under the spotlight during the series of the 'history' gigs. TV stations reported news about them and they were both happy to discuss the event even though they were divorced for quite some time. The link for the screenshot from the photo is: www.youtube.com/watch?v=XloNwrOpn0M

The 'Polish Wedding' was flawlessly covered in the video documentary 'Behind the Iron Curtain' and even after 40 years of the band's career it marks one of their most memorable moments. The video is excellent, showing their honest humbleness despite their star status but also reveals the band being ready for getting into hilarious situations which serve as efficient PR. Typical Iron Maiden!

KERRANG!

February 21-March 6 No 88 80p

Rock in Rio

Eddie was HERE!

CROWD PIC: Robert Ellis. IRON MAIDEN PIC: Ross Halfin

ROCK IN RIO

The cover picture of Kerrang! magazine issue 88 featured a combination of photos by Robert Ellis (audience) and Ross Halfin (Maiden) and represented the moment Iron Maiden dreamt of for so long; they finally conquered the South American market. But we all know nothing comes easy in Rock and Roll, and Maiden's arrival to one of the world's biggest festivals of all time 'Rock in Rio' was far from a sealed gig about to turn them into instant superstars in Latin America. When you have Queen, AC/DC, Iron Maiden, Rod Stewart, Ozzy Osbourne, Whitesnake, Scorpions, Yes, B52's, Def Leppard (eventually canceled), and George Benson all at one place then it's not one of the biggest but the biggest festival of all time - if we consider various parameters which define a magnitude of a festival.

Iron Maiden only played the first day of this ten days long festival while all the foreign bands played twice. Maiden played just before Queen (headliner of the day) and even though they used most of their standard Ancient Egyptian stage set, they were forced to use Queen's light rig. Maiden playing at this festival was recorded with a camera and became publically available as late as 2008 with the release of 'Live After Death' DVD.

Having played only the first day Iron Maiden was the only foreign band with a single night of appearance, and according to the official report there was over 350 000 people watching Maiden that night, even though the maximum capacity of the festival area should be around 250 000. Maiden delivered an amazing performance with Bruce suffering an injury close to his brow, bleeding badly, but knowing it would have been madness to end a concert like that one, he bit the bullet and brilliantly carried the gig until the end. As expected, Bruce injured himself with his own guitar during 'Revelations' where he plays the guitar in one short bit - and keep in mind he isn't really experienced performing with one, but still does some crazy stuff with it like acrobatics and fast movements so the injury was basically a question of time. So yeah, that's exactly what happened on the world's biggest festival. The first one hitting the number of 1,4 million in attendance while the third one from 2001 with Maiden headlining and recording their famous 'Rock in Rio' album had an attendance of

1,2 million. All the other years weren't even close to these numbers and settled for around 700 000 and less. It's interesting to point out that the original venue - the famous 'City of Rock' with close to 2,7 million m² is an Olympic village nowadays, built on that very location for the needs of the Olympic Games in 2016.

The audience at 'Rock in Rio' 1985. Courtesy of Rock in Rio festival.

Roberto Medina, Brazilian entrepreneur and advertiser organized this festival when this dream seemed almost impossible in Brazil. The year was 1985 and the country was going through a huge transformation. After a long period of military dictatorship, the country was beginning to take its first steps towards democracy. It was in this scenario that Rock in Rio was born. For the first time a country in South America would host a music event of this type. The infrastructure had a sound and light system that was extremely modern for the time and it was at Rock in Rio that a big show audience was lit for the first time. The public was part of the show. Even though Brazil was under a long military dictatorship just like many of the

neighboring countries, the one thing that stood out on this festival (the same was visible in every other country where this kind of art and entertainment was making a breakthrough) was the number of fans not only showing up at the festival but knowing all the lyrics and melodies from the first second until the end of the concert no matter what band was playing at the time. For further proof check out Queen's famous clip performing 'Love of my Life' with Freddy Mercury being so amazed by the audience chanting he stopped singing and became the conductor of the massive orchestra in front of him.

This type of fan reaction and behavior wasn't a one-time thing. Just remember the massive 'Monsters of Rock' festival in Russia in the early 90's or the one held when the Berlin Wall fell - even Rolling Stones playing in Cuba in 2016. All of these countries suffered isolation and music of this type was repressed to say the least and in most cases completely banned. Still, even if it remained 'in the shadows' it kept growing within the young fans throughout the years. All of you who had the chance to read my book about Maiden fans 'No Matter How Far' could have come across this amazing story by a Colombian fan called Carlos Eduin Martinez Tabarez about what he had to do in order to get his copy of 'Live After Death'. In the same book Stefan from Bulgaria wrote the following:

My name is Stefan from Bulgaria and I'm 40 years old. I discovered Maiden during the Communist regime in my country. The only way you could find anything related to metal and Maiden was through the black market. My first t-shirt was a worn-out 'TNOTB' one. It surely had seen better days, but cost me 1/3 of my father's monthly doctor's salary. A year later, in 1986, I spent the same amount of money on an old vinyl copy of 'Powerslave' (Australian press) but got arrested the same day because of heavy metal propaganda. They took away the vinyl from me and my father used all his connections to get this LP back to me. Today, 28 years later I still own that record. Stefan Yordanov, Bulgaria, Stiff

Heavy metal was beating within the fan's hearts and it resembled the fight for their own rights - music was inevitably changing the world. Ever since the beginning of their career Iron Maiden had a carefully created plan how to

conquer the world with their music so from this perspective there was nothing unusual about playing in Rio that year and this is something I'll try to explain in detail while leaning towards the management's long term band strategy which they knew wasn't something to come true overnight. Whoever believed Maiden playing before Queen was the highlight of their career didn't play close attention to the work of Rod Smallwood and Andy Taylor - one of the most creative managing duos in music industry history. Let's go back to the early days of Maiden.

Logically, the original plan was to 'conquer' their own homeland first knowing that any sort of success outside of their home soil was based of their initial 'greatness' back home, or at least a sign of their undisputed talent. That was the only way to stand out. After a series of impressive gigs across the UK and later in Portugal, Italy and various European countries Maiden started expanding all across Europe and even dared going further. In the DiAnno phase Maiden already began feeling out the waters of the area that was going to be called 'The Iron Curtain' four years later - Belgrade, Yugoslavia and a huge festival with the local rock heroes Bijelo Dugme and metal pioneers Divlje Jagode, Atomsko Sklonište etc. Even though they weren't headlining, they did pave out the way for what was about to come in the following years. Same thing happened in the USA where they began their adventure as support acts for Kiss and Judas Priest later on, believing it was only a temporary solution getting them closer and closer to their goal which they finally achieved on 'World Slavery Tour'. In order to be as interesting to the media as possible in Europe, USA and Canada Maiden had to set sail towards a far exotic place, but urban and safe enough for them to be successful with some excellent PR, as a sign of their bright future. Japan seemed as an ideal place and soon enough the history was in the making. A short series of Japanese gigs expectedly resulting in a live video footage and singles just before Paul DiAnno got kicked from the band was a brilliant move. Besides playing around with the name of their single 'Maiden Japan' (remember the famous 'Made in Japan' by Deep Purple which was produced by their new acquisition at the time - Martin Birch) Maiden made everyone realize they were relentless in their path towards glory while expressing their love for the Japanese market by giving Eddie a sword and doing the visuals in the way which would appeal to the local fans.

Maiden were doing great from the start already. On the third and fourth album they were focused on building reputation and a cult following in the United States and in order to achieve this besides the terrific albums they were releasing, special event tour shirts and increasingly complex concert production Maiden intentionally stirred up drama (even though it didn't seem like it) in order for them to maintain a 'dangerous' and 'scandalous' look knowing that America was into that type of profiles back then. They continued playing this card with fake backwards messaging on 'Piece Of Mind' while Bruce even undressed a young girl on stage without her consent - a girl who ended up on the stage during 22 Acacia Avenue after winning a 'Miss Metal' award on the local radio. Bruce getting arrested was under control and resolved quickly - delivering the PR result they desired.

Then came 'Powerslave' and it was time to reap everything they sowed and worked so hard for during all those years. The main goals were United States and Canada but the so-called 'Eastern Bloc' behind the 'Iron Curtain' served as an amazing trigger. I lived and am still living in one of those countries (Croatia, ex-Yugoslavia) and I can vouch for other countries such as Poland or Hungary - concerts of any band coming out there, not just Maiden - with such level of concert production would result in a completely sold out venue. Anyone! It was a time when glimpses of democracy and freedom started to appear and the communist regime was not as strict compared to the other countries. The first one who managed to get there was about to reap huge success - and Maiden understood this situation perfectly. These counties were ideal for Maiden to kick off their tour being so close to the UK but far enough from numerous American and British media. Maiden management knew that the shows would sell out and that it would all be just a big 'equipment check' - even if something did go wrong there would be no fans and journalists out there capable of spotting the 'errors' and there was plenty of time to set everything straight before the 'real' tour begins in the so-called 'western' Europe. These gigs were ideal for the band to deliver photos and reports of their own choice to the media and instantly incite the 'wow' effect. This was an efficient way of creating the hype before reaching other countries where they were basically 'at home' so even an average successful tour would sell out completely. Then again, it was all just a big test before United States.

As I mentioned already, Maiden used the 'fish and hook' strategy to create demand (let's use a fishing term here) before throwing down the 'net' and picking up the fish. Their short successful Japan adventure resulted in long massive tours, playing in huge venues during 'World Slavery Tour' and 'Somewhere on Tour'. Their support gigs in United States and Canada led towards them headlining tours there, their trip to Australia during 'Beast on the Road' prepared everything for the gigantic 'World Slavery Tour' while their first trip to Yugoslavia resulted in 'Behind the Iron Curtain' video which documented the first tour they've headlined in that region. Everything getting barely tried out before ended up conquered completely and it was finally time for Latin America.

Rock in Rio was an ideal moment for Maiden to announce their upcoming dominance. Up until then they were unable to organize any meaningful tour thanks to the political situation but also the unexplored market. It was another good opportunity for them to 'place the bait'. Also, it's quite possible Maiden wasn't originally supposed to be invited to this festival but offered to play under favorable conditions. My speculation is based solely on the fact they played just the first day which is almost impossible knowing how their management works and considering the fact that everyone else played two nights. Maiden would have never turned that down, no matter the circumstances. Moreover, they even pre-printed shirts with 2 dates (see in DVD with book) just to be sur that Maiden will be there!

Iron Maiden playing at Rio was a massive hit, especially knowing that they headlined the third edition of the festival while recording their famous live album 'Rock in Rio' which most of the fans put almost on the same level of fame as 'Live After Death' which got an entire chapter in this book - and this has to mean something. Maybe you weren't aware of this when speaking of 'Rock in Rio' album, but the profits from the sale of the album were donated to the Clive Burr fund, which would help the former drummer pay mounting medical bills for treatment of his multiple sclerosis. This festival was a clear announcement of Maiden coming not only to 'conquer' Brazil, but also the whole of Latin America which is exactly what ended up happening. Argentina, Brazil, Chile, Peru, Mexico, Ecuador. Colombia, El Salvador, Costa Rica, Uruguay, Paraguay, Puerto Rico, Venezuela… If we add a couple of

smaller countries such as Guatemala, Honduras, Nicaragua, Panama, Belize, Cuba, Guyana, Suriname and French Guiana, Bolivia on the South American continent which were covered pretty good with Maiden's tour schedule it's safe to say no band of such magnitude has ever put so much effort into touring Latin America. Still, this didn't happen immediately after their first year at Rock in Rio. It was seven long years before Maiden came back to Brazil triumphantly which just shows how much time they've put into building their 'net' and possibly proves my hypothesis of them playing for a reduced rate because Maiden had more interest playing there in that moment than the promoter did inviting them in particular.

Today Iron Maiden has a fully developed market in Latin America, selling out the biggest stadiums and that market is possible the most important one because they don't need open air festivals to reach 'stadium attendances' like they do in Europe. It's all a result of a carefully planned strategy and insight related to the functioning of music scene network on a global scale. Reunion with Dickinson didn't happen exactly then as a coincidence and 'Rock in Rio' wasn't just a natural follow-up. It's all been a part of a master plan that the fans aren't really aware of. The original 'Rock in Rio' happened in 1985, the second was in 1991 and the third one 10 years later - in 2001. The frequency of this festival was completely unpredictable which means that the management had to have some serious insider info related to the eventual planning of a massive festival such as this one in order for them to even manage setting up everything - and their reunion was the ideal motive.

Of course, everything is allowed when it comes to PR even if it's not completely true. This is a rule all of the labels and PR agencies lived by, including Iron Maiden's PR machine. After conquering Brazil, it was time for the rest of Latin America. Maiden wanted to create their own 'Eldorado' which will bear fruit for a long time, even if Europe and United States fall short. Maiden gave EMI their blessing to put out an animated video 'Why Music Matters' where they wanted to show their fans how they fought against them being banned in Chile in 1992, which they blamed the government and the church for. The sweet revenge for that 'witch hunt' happened exactly 20 years later when they released 'En Vivo' after playing Estadio Nacional in Chile, which is the biggest concert venue there - in front

of 50 000 fans. With this Maiden became the highest selling band in Chile, selling over 226 000 tickets on 7 concerts played, surpassing even U2 (212 000) and Roger Waters (209 000). 'Why Music Matters' campaign was created mostly as a fight against piracy but also served as a way of realizing how much music means to all of us. In this particular case the idea failed horribly, the criticism was overwhelming and the video got removed from all the official sources but luckily a certain fan managed to save a copy and you can find it at https://youtu.be/zsz3CSrsFII

Iron Maiden Why Music Matters
However on their 1992 tour their first ever
concert in Chile was banned by the government...
0:55 / 2:02

Why Music Matters - Iron Maiden in Chile.

The reaction was just around the corner… Chilean magazine Blitzkrieg stated that the video is full of lies and placed a public statement online.

"Let me give you a summary of the video: Iron Maiden is a great band, they've inspired millions. In 1992 they wanted to play in Chile, but the Government banned them because they would be a bad influence for the youth; it wasn't until 2004 that Iron Maiden managed to play in Chile, giving the poor and oppressed Chileans a taste of freedom of expression, "a means of escape" and, perhaps, maybe even a little hope that things can change.

To say that they took a few artistic liberties doesn't really cut it. In 1992 Iron Maiden was not banned in Chile. It's true, Christian organizations complained about them and denounced them as satanic, which eventually meant that no venue wanted to host the show, but the government didn't have anything to do with it. Don't get me wrong, I'm not defending (not by a long shot) the bunch of idiots that claimed that Iron Maiden was a satanic band, nor am I trying to say that having venues drop the whole show is good. But it is different from saying that they were banned by the government, since this simply didn't happen.

Also, Chilean fans didn't need to wait until 2004 to see the band. Iron Maiden visited Chile in 1996… then in 2001, then in 2004, then in 2008, then in 2009 and then in 2011. And, believe me; they haven't exactly played in small underground venues. For their last concert they played in the biggest venue available in the country, the National Football Stadium in Santiago. The idea that Iron Maiden shows up and gives us "a means of escape", in a political sense, is just bullshit. In terms of political freedom, Chile is no different from any other western nation.

So, why the BS? Well, teenagers have the attention span of a goldfish. You need to hook them somehow. A short animated feature can do the trick, as long as you tell them a compelling story. Sure, we could try to talk about how metal inspired bands in Iraq under Hussein and how they struggled to keep their music alive even after the US invasion of 2003… but that would be too complex."

As Blitzkrieg's editor said, Maiden didn't play in 1992 but neither did they had to wait until 2014 - they were there in 1996 playing in front of over 18 000 people. That show is also seen in the YouTube hit 'Blaze Gets Mad' as Blaze Bayley, who was Maiden's vocalist back then gets furious at the fan who spit on Steve Harris. In the time when Maiden were having a really tough time with Blaze all across Europe and United States, while I was watching them play in Pordenone, Italy in front of barely 2 000 people, they had almost 20 000 in Chile and the same thing was happening in all the countries in Latin America. Over 16 concerts on two different tours with Blaze are a proof that Latin America basically saved Maiden's ass in those

years. Without them, the band possibly couldn't have made it and would have come face to face with complete breakdown. The buildup surrounding this continent started back in 1985 and in a way it managed to save Iron Maiden so it's no wonder they recorded two albums on that soil already - possibly even a third one knowing that the theme of 'Book of Souls' is closely related to Latin America. Maiden also cleverly visited some countries they've never been to before like Israel, Malta, South Africa etc., generating the hype they absolutely needed no matter how bad they might have done across Europe while adding an exotic touch to their tour. There was no coincidences when speaking of Maiden's management developing their future strategy, not even the way they announced Bruce coming back to the band. Today a lot of fans believe it was all a farce, if not completely then at least partially. While it is true that bad vibrations among band members were quite obvious in the 90's, if Bruce and Adrian leaving changed anything (probably related to Bruce more) it's the fact that their return to the band meant their word was valued more than it used to be, with the band finally getting some wind beneath their wings for a new race to the top, fueled by the hunger of all the fans waiting for some classic Iron Maiden.

Let's go back to Chile once again. In 2009 Maiden sold out a show in front of 55 000 people 3 months in advance and the demand just kept growing so the comment related to 'Why Music Matters' video on metalblast.net was mostly justified. This is what they had to say about the whole situation:

For most people Chile is located either "somewhere around Mexico, right?" or at "what the fuck is Chile?", so it would be easy to concoct a bullshit story about the country, knowing full well that the target audience of the video wouldn't know any better.

Throughout the last few decades the record companies (as well as the movie and software industries) have made numerous attempts to curtail piracy, although by methods that have been stupid at best, and downright malicious at worst. This new attempt does nothing to combat piracy or to protect the rights of the artists. If anything, it just provides a 3-minute, bullshit-filled, cartoon show that, at least, has a nice soundtrack.

Oh, and if the whole thing wasn't bad enough, the best quote they could find to say how influential Iron Maiden is comes from Tom Morello, of Rage Against the Machine. That's just adding insult to injury.

I'd like to add that it seems to me Maiden is working hard trying to get rid of any legacy related to Blaze Bayley and Paul DiAnno. Up until recently they weren't even mentioned on the official pages which at least changed eventually. In this video they are basically ignoring the gig with Blaze from 1996 and it's pissing off a lot of their fans who don't allow Maiden's history to be fabricated in any way.

The history of this band taught us of their slow and steady expansion of dominance on different vastly populated areas that weren't explored previously like India, Dubai, Korea, Indonesia, recently adding China to the list and these countries are going to be their priority marketing-wise, at least as long as the band is active. Latin America is finally 'conquered' with the 'Book of Souls' tour while India, China and the others are just waiting to follow with way more strength and enthusiasm from the band itself because basically half of the world's population resides in these two countries, and they need to be 'Maidenized' for sure. Sadly - the time takes its toll. Had Maiden been in this position as a ten year younger band, nothing would have been impossible.

But take a step back towards the original 'Rock in Rio' from 1985. The story surrounding Maiden's 'territorial' strategy is important for the fans to understand exactly how our favorite band paved their way towards the status they have rightfully earned. The Brazil story started with 'Powerslave' and it's marked in history even though they reached that particular market 7 years after the festival. A loyal Brazilian fan Adriano Ribeiro who also shared his personal story in my Maiden fan-themed book 'No Matter How Far' said he was so overwhelmed after seeing Maiden play he just went home without even seeing Queen. Even though this sounds crazy today, back then it was an undisputable fact

F E S T I V A L

PROGRAMAÇÃO - 11-19 DE JANEIRO 1985

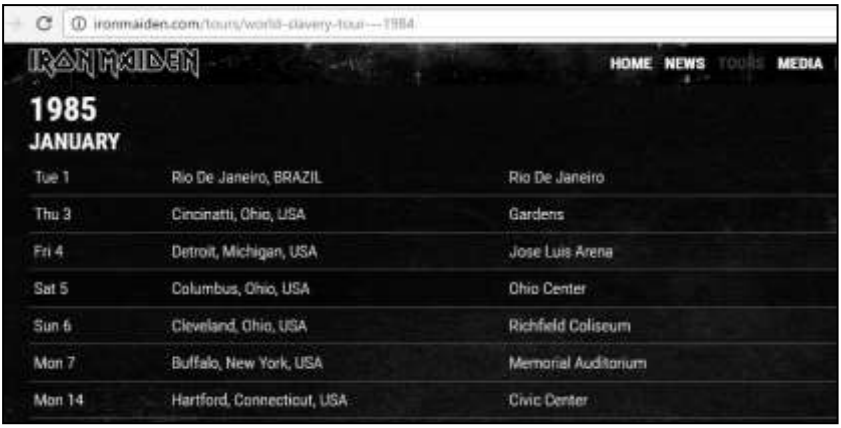
QUEEN ROD STEWART IRON MAIDEN
OZZY OSBOURNE AC/DC

WHITESNAKE SCORPIONS YESB GEORGE BENSON JAMES TAYLOR
AL JARREAU THE B-52'S THE GO-GO'S NINA HAGEN GILBERTO GIL
IVAN LINS ERASMO CARLOS NEY MATOGROSSO RITA LEE LULU SANTOS
PARALAMAS DO SUCESSO BLITZ MORAES MOREIRA ALCEU VALENÇA
BABY CONSUELO E PEPEU GOMES ELBA RAMALHO BARÃO VERMELHO
EDUARDO DUSEK KID ABELHA

Take a look at the screenshot of Bruce's injury, occurring during 'Revelations' If you take an even closer look you're going to notice a very interesting detail which shows that Derek Riggs wasn't just a master of illustration and humor, but also a prophet of sorts. The blood flowing down from the wound above the nose directly down Bruce's cheek came down in that exact way on Eddie's face on both 'Piece of Mind' and 'Live After Death' album later on and this amazing scene could have definitely served as an additional inspiration.

'Rock in Rio' performance from 1985 was lacking the complete pyro works due to the band being unable to carry the entire production for a one day trip to Brazil, and the finishing 'Big Eddie' had to be replaced with 'Walking Eddie' who was already used during the song 'Powerslave'. Despite lacking in scenery and Bruce's head injury the crowd reaction was magnificent and it was clear that everyone knew all the Maiden songs which just proved that no dictatorship or censorship can stop the spreading of music which represented a scream of victory for the local people, giving them a sense of freedom and a link to the rest of the world. Throughout their history Iron Maiden have always been the ones whose songs the fans recognized themselves in and this is exactly why 'Blood Brothers' emerged as a song that's probably going to stick around on all of their set lists until they decide to end their career. 'Rock in Rio' was history in the making back in 1985 and as you can see by looking at the festival catalogue photo from the following page, the energy of Bruce Dickinson especially motivated by his unexpected injury is simply unmatched.

At the very end of this chapter I'd like to make a request to all the people reading this book - even if it's the band members themselves. Without a doubt I extremely love this band and I've spent money, time and strength throughout a big part of my life on everything Maiden-related and I've never regretted anything. Not only that - I'd gladly do it all over again in each successive 'reincarnation' of mine because what I've gained in life from Iron Maiden's music and socializing with the fans cannot be compared to anything. Still, while preparing this book the one thing I could have relied the least on were the official sources. As an illustration I'm going to present you with a screenshot from the official website clearly saying 'Rock in Rio' 1985 happened on 01 January 1985 and not 11 January as the concert poster suggests.


ironmaiden.com/tours/world-slavery-tour---1984
IRON MAIDEN
HOME NEWS TOURS MEDIA
1985
JANUARY
Tue 1 Rio De Janeiro, BRAZIL Rio De Janeiro
Thu 3 Cincinatti, Ohio, USA Gardens
Fri 4 Detroit, Michigan, USA Jose Luis Arena
Sat 5 Columbus, Ohio, USA Ohio Center
Sun 6 Cleveland, Ohio, USA Richfield Coliseum
Mon 7 Buffalo, New York, USA Memorial Auditorium
Mon 14 Hartford, Connecticut, USA Civic Center

As the days go by I can't help but feel extremely disappointed with the band being so unwilling to cooperate with the fans who are the main chroniclers of their history throughout all these years. I'm basically a 'child' compared to all of those people doing this for years and I believe they deserve some respect from the band. If they don't know how to treat their own legacy - the fans know how to do it properly. We are all going to help - FOR FREE! Iron Maiden is more than a legendary band and they simply cannot allow any traces of fabricated history, not even neglect towards their own legacy. In the name of all the fans I'm asking the band to do something about this, communicate with the fans, respect their efforts because they are what's been keeping you at the top all these years. You don't need to prove anything anymore and it's time for the fans to get a true official biography, the one that a band as great as yours absolutely deserves.

IRON MAIDEN
no Rock in Rio

O MONSTRINHO EDDIE VIROU MÚMIA DO EGITO

SANGUE NO PALCO DO ROCK IN RIO

SUPER POSTER GIGANTE COM FOTOS EXCLUSIVAS

REPORTAGEM COMPLETA DO ESPETÁCULO

O MISTÉRIO DOS EFEITOS ESPECIAIS

FOTOS DE TODOS OS LANCES DO GRANDE SHOW

FOGO NOS PÉS DE BRUCE DICKINSON

DOCUMENTO

Para você guardar para sempre as imagens do show do Iron Maiden na noite de abertura do Rock in Rio

LIVE AFTER DEATH

Does the 'Live After Death' album deserve a book of its own? Absolutely! Am I going to write it? I will. These two questions and the corresponding answers paint an accurate picture of just how much this album means to the world of music as well as the music history in general - but also how much it means to myself. The best proof for it was my recent double vinyl purchase of this record in the moment of writing down these words, far away from home where the whole of my Iron Maiden collection rests. In December 2016 upon getting my hands on the same record I bought 30 years ago I felt exactly the same as I did as a ten year old boy. Once again I was hypnotized looking at the sleeve, searching for details - realizing I even managed to figure out the meanings of certain tombstone inscriptions I've never even noticed before. As a child I had no idea that certain inscriptions such as 'Freedom of Rock - RIP', 'Live With Pride' and 'Metal Lives' were actually references on the fight against the PRMC (which will be covered in a special chapter here) and that 'Here Lies Faust, in body only' was a comical reference on a character from German classic mythology (who sold his sold to the devil in exchange for all the knowledge and pleasures of the world) with his body being in his grave and his soul in a separate place.

It was interesting to notice that the only two red details on the sleeve are the blood on Eddie's cheek running down from the metal hinges on his skull and the rose next to the crypt of Derek Riggs, the illustrator (who 'killed' himself). Derek commented on the 'Live With Pride' inscription: „That was a slogan that was going around for live music or something. They asked me to put that on there. There were a lot of things against disco and lip-synching in those days." Those of you familiar with Derek's thought process analogy will know it's something impossible to predict or explain - unless he decides to do it himself. For example - who would have ever thought that the 'Thank You' words on a crypt were actually a homage to the famous band 'Grateful Dead'?

If you read his interviews carefully whether we're talking about the ones in my previous books or the ones in his 'Run For Cover' which you should definitely buy, you will realize that many theories surrounding the details are wrapped around in mystery and some of them were actually elevated to a cult status

solely thanks to fan speculation. In his book Derek Riggs explains: "The cat on back cover is from way back. That goes right back to Killers. Because it was an alleyway, it was an alley cat. So the cat was floating around for years, and I just stuck the halo on him and made him look sinister because, 'What's that all about?' Well, it's not about anything - it's just a cat with a halo. I'm good at making things look unusual and sinister. There's this idea I came up with - to get people's attention, you've got to get people to look at something and wonder what it's about. And the best way to make people wonder about something is to do something a little bit weird. It's not there because it's great and meaningful. Only to make you go, 'What's that there for?' That's all it's there for. That's its total reason for existence. To make you stop and go, 'What's that all about then?'

So there I was staring at the sleeve of an album I ended up buying just to remember some details from the booklet and admire the fantastic illustration with Eddie literally erupting from a tomb clenching his fists in anger, struck by lightning breaking the chains binding his hands together for that whole time - which suggests that the people who buried Eddie were well aware of him raising from the dead meaner and angrier than ever. While I'm writing this down I can't help but feel infantile, with the thoughts so inappropriate for the man of my age but I just can't help myself. Even thirty years after my first purchase of this record I'm still fascinated by its design and packaging. The whole color setting here is fantastic. Different shades of blue dancing with a touch of white, black and yellow including the yellow outline of the band's logo and the album title create an unmatched atmosphere of a stormy night which Derek wanted us to see.

Even though he wasn't given specific guidelines related to the inscriptions on the main crypt of Eddie's grave he decided to go for Lovecraft's famous quote, adding that no one from the band ever objected. It's interesting to note that Metallica ended up using the same quote in their 'The Thing That Should Not Be' from 1986: ''Not dead which eternal lie, Stranger eons death may die'. The inscription from the tomb on 'Live After Death' was a bit different:

That is not dead
Which can eternal lie
Yet with strange aeons
Even death may die

The stories of Derek Riggs, Martin Birch, Jim Jukich and the others will be shaped in a memorable part of my book 'Live After Death', but aside from the band and the management I'll try to put the main focus on these three men who contributed the most for this live album to get the cult status it has - with countless people swearing it's the best live album of all times with both audio and the visuals, with the album visuals being basically impossible to match. In his book Derek revealed he tried to push his 'Let It R.I.P.' idea for the album title as a play with words related to the known phrase 'Rest In Peace' but the band didn't really like it. Derek really believed it was a good idea because 'resting in peace' was not what the band was doing in that moment, being aware of their 'album - tour - album' schedule. This live record would have given them some time off at least (and it did) and he thought they'd share his enthusiasm with it, even jokingly adding: 'Iron Maiden… get a life. It's not going to happen, you know?' Still, if you take a look at the left side of Eddie's monument you'll see a tombstone cross saying 'Let It R.I.P.' because Derek knew he had to put it on the sleeve, even if it ended up being rejected for the album title.

Derek greatly contributed to the development of the whole conceptual story surrounding this sleeve and there's a proof (with the illustration to back it up) that 'Live After Death' cover art was supposed to look different. The management wanted Eddie to rise up from the grave growling, reaching towards the buyer similar to the lyrics from 'Iron Maiden' (Iron Maiden's gonna get you) or 'Wrathchild' (I'm coming to get you). Derek found this to be a bad idea because a figure directly reaching for the buyer is not dynamic whatsoever, and actually looks static. He was quite unhappy with the painting despite the original work having some fantastic details which are worth mentioning such as the zombie hands reaching out from underneath Eddie's grave which didn't make it to the final famous version. Also, the Lovecraft's quote on the tombstone was altered a bit while the cemetery itself got stripped down of trees on the sides as well as the fences. The iconic cat with the halo is also missing here (still being alive) and you can spot the tipped over statue of an angel with a guitar in between the tombs. The city in the background still wasn't a scorched ruin under a lightning storm which is also missing, just like the ominous shade of the Grim Reaper looming over the city - even the tombstones featured way less mysterious inscription.

Can you spot a bunch of details you probably haven't noticed before on the previous page? Notice the tomb inscription being 'but' instead of 'yet' which is featured on the original sleeve. Can you spot the dead guy hanging from the tree, the crucified Jesus and the cyclist in a dangerous jump? Do you see the angel with the guitar statue mentioned earlier or the fact that the original sleeve also featured only two tiny red details? First one is the rose just next to the tomb of Martin Birch, the illustrator and the second one is obviously Michael Jackson standing in the far left beside open tombs in his trademark red outfit he had in the 'Thriller' video which I covered in detail right here in this book. That video truly inspired a lot of artists despite being a part of a different music genre. In the left side you can also see the house from the movie 'Psycho'. This is how Derek explained this:

„You went across the graveyard and it had a little tiny Michael Jackson and dead people coming out of the grave, and in the background was, I think, the house from Psycho, on the hill. But then it was an oil painting, and it was pretty large."

To his absolute horror, the band accepted the first sleeve version which he thoroughly disliked and forwarded it to a photographer (because you couldn't just scan an item back in the day). The illustration were photographed in the studio on 7" x 5" slides before being sent to print. This ensured preserving the original artwork because of the possibility of damaging, losing or even stealing the original. Anyway, this was an oil painting and the whole artwork was really shiny under the light so it got returned quickly with the excuse that it's impossible to take a photo of it for reproduction purposes. Derek believes it was probably just a photographer being lazy with experimenting with light sources rather than the actual illustration being impossible to work with. The sleeve was officially labeled unusable because they couldn't remove the shiny element to prepare it for the photo shoot.

Derek Riggs and his artwork. Courtesy of Dereg Riggs.

Being given the second chance to paint a different theme all over again, Derek decided to step away from the 'zombie influence' which took over the original

artwork so he ended up removing the tiny Michael Jackson, the hanging corpse, house from 'Psycho' as well as the zombie hands emerging from the ground. He joked about not being proud of these anyway because he got his inspiration from the movies. Just like he explained how he got the idea for the dead hand on 'Trooper' and 'Somewhere in Time' ('Creature from the Black Lagoon', the original version) in my 'SIT' book, he got the idea for the hands emerging from the graves while watching the ending of 'Carrie' from 1976, based on a novel by Stephen King - where we see Carrie's friend dreaming of Carrie pulling her to the grave. Anyway, painting the new sleeve version which we all know as th album artwork made Derek change the entire concept, so instead of the 'zombie' setup the new main theme was the destruction of Sodom and Gomorrah, and the burning city in the background being decimated by lighting is a solid proof.

'Carrie' movie (1976) Screenshot.

Derek described his fascination with landscapes in my book 'Somewhere in Time', and he was quite enthusiastic painting this type of themes back then -

which is obvious just by looking at the single's 'Run To The Hills / Phantom of the Opera' sleeve. Derek repeatedly and undoubtedly pointed out John Martin as his role model, the man who inspired most of his works from those years. John Martin (19 July 1789 - 17 February 1854) was (according to Wikipedia) an English Romantic painter, engraver and illustrator. He was celebrated for his typically vast and melodramatic paintings of religious subjects and fantastic compositions, populated with minute figures placed in imposing landscapes. Martin's paintings, and the engravings made from them, enjoyed great success with the general public.

With these words Derek explained it was Martin who gets the credit for his artwork, and he really went into detail regarding Martin's influence on his style in his 'Run for Cover' book which you absolutely have to get your hands on. „Thematically, it's a bit John Martin-influenced, with the lightning destroying buildings. Go into the National Gallery in London and look for John Martin's illustrations. They're 40 square feet, and it's the same principle, lightning destroying Sodom and Gomorrah. Live After Death's a biblical illustration, basically (laughs)." You can take a look at the painting Derek's talking about on this page before comparing it to the storm ripping apart the city on the 'Live After Death' artwork.

This is a huge photo, with a whole lot of intense coloring - especially the lightning which you can't see in black and white so I highly recommend looking it up on Google because you'll easily find some high resolution images.

Despite not having a strict deadline for the artwork Derek managed to finish it quickly and his claim that the he spent the biggest amount of time doing the grass and the leaves and not the tombs or some other details may sound weird to most of us. Even though he got his inspiration from some other and already finished work such as the previously mentioned 'Carrie' or John Martin's 'Sodom and Gomorrah' illustration, Riggs used basic ideas solely to build something unique, independent and highly recognizable. Getting an idea from something is not plagiarism, it's just a moment of inspiration and Derek Riggs always found a way towards the fans. Just remember so many great bands who had their moments of epic illustrations and conceptual artwork for the album, singles or tours - but it was something which occurred in only a handful of occasions throughout the artist's career. Iron Maiden with Derek Riggs was a combination which produced perfection with every successive artwork which is something extremely rare, especially in the world of music.

Derek really was on the top of his game upon the release of 'Live After Death' but the true shock and surprise for the fans was actually the release of the first live single ('Running Free', 'Sanctuary' / 'Murder In the Rue Morgue'), for the first time without Eddie on the sleeve. Instead they used a live photo by a renowned photographer Ross Halfin, wanting to emphasize on their superior live performance as well as the power of their massive live production. Considering this live single hit #19 in the UK charts with all of the sales money going towards the fight against heroin charity, the sales numbers were significantly higher than you'd expect from a live single.

On the other hand, the second single 'Run to the Hills' featuring live versions of 'Phantom of the Opera' and 'Losfer Words (Big 'Orra)' reached #26 on the UK charts and had a more complex cover art. According to Riggs, he was asked to paint a cover illustration both "Run to the Hills" and "Phantom of the Opera" and so the artwork depicts Eddie as the phantom in a hilly landscape. This is what Derek had to say about the final quality of his painting (which was even more inspired by John Martin) in his book: „I spent so long painting the background that I had to rush painting the Eddie. I just

got into painting mountains and all of that, and then all of a sudden, I think, they actually dropped the deadline back by a couple of days, and that knackered me for painting the figure, so the background is nice, and the figure looks a bit horrid."

The sleeve of 'Live After Death' alone made that album become an instant classic even if we ignore all the other facts. When fans and critics saw 'Powerslave' and its visuals for the first time only a handful of people believed Maiden could top that on their following record already but that's exactly what they did on both 'Live After Death' and the next two albums. 'Live After Death' visuals were standing out in all the record store shelves and it quickly became one of the most popular merchandise in Iron Maiden's official merch store and their concerts as well. Iron Maiden planned to surpass this level of success with 'Maiden England' - a massive project which didn't quite live up to their original expectations. The band has released numerous live albums but 'Live After Death' has been standing at the top all alone for over thirty years and counting.

Live After Death

1985

No matter how perfect and ‘epic’ a sleeve is it can’t be the only thing influencing the success of an album, let alone a live one. All the segments need to be put into perspective. I still have a vivid memory of the moment I’ve opened that sleeve for the first time, coming across a fantastic collage of photos. There was no Lightroom, Photoshop, InDesign, no powerful software whatsoever back in 1985 - only the Artful Dodgers team that worked on the inside of the sleeve and creating a masterpiece led by the legendary Steve ‘Krusher’ Joule. Twenty mirroring symmetrical photos showing captured moments of a Maiden gig with all the members ‘in action’ with a massive main photo showing the show’s climax with the huge mummified ‘Eddie’ coming out from the pyramid shooting fire from his nostrils while Steve Harris does his trademark jump from the drum riser trigger some overwhelming emotions for all Maiden fans.

‘Live After Death’ - a luxurious inner sleeve.

Even though Derek Riggs and Rod Smallwood as the manager are credit as key contributors to the concept and visual design you just have to point out ‘Krusher’ as well. His massive interview will be featured in my following book ‘Live After Death’ which will be coming out soon. I would like to introduce this man with a couple of facts:

Krusher first came to the public's attention in 1982 when he became Art Director of the then Bible of Heavy Metal magazine Kerrang! Before that he

was known as Steve Joule who had worked as a freelance designer in the music industry since 1976 producing work for the likes of Motorhead, Sammy Hagar, Uriah Heep, Gamma, Girlschool, Blondie and The Sex Pistols.

He has designed album sleeves for Hawkwind 'Live ’79', Gary Moore 'Dirty Fingers' and 'Live at the Marquee', Iron Maiden 'Live After Death', Ozzy Osbourne 'Diary of a Madman', 'Speak of the Devil' and 'Bark at the Moon', Japan and Black Sabbath 'Born Again' which apparently Ian Gillan, the then vocalist with the band was quoted as saying; “I took one look at the cover and puked!”, whilst both Deicide’s Glenn Benton and Soulfly’s Max Cavalera have claimed it to be their favourite album sleeve of all time.

Also whilst still working for Kerrang! Krusher designed a series of official biography books including Iron Maiden’s 'Running Free', Motley Crue’s 'The First Five Years' and Twisted Sister’s 'The First Official Book' and not forgetting tour programmes for AC/DC, Iron Maiden, Deep Purple, Robert Plant, Anthrax, Accept and Europe. His work has also included designing and editing the official Donington 'Monsters of Rock' programmes since 1986 and he has also compered and DJ’ed the festival in 1994, ’95 and ’96.

This is just a tiny piece of Krusher’s biography. While opening the inner sleeve the surprises just kept on going because each vinyl had an extra sleeve featuring - believe it or not - 110 additional photos.

If you take a closer look you'll see that the photos aren't just randomly thrown inside but have an amazingly precise order and position. Each comes within a perfect symmetry mirroring from both sides of the sleeve leaning towards the middle axis. And not only that - the inner sleeves had a story of their own with band members striking their trademark poses with Adrian Smith's one really standing out, being one of his best photos of all times. The second vinyl sleeve shows the band in a casual setting so we can see Steve on the telephone, Dave Murray having some fun with a pair of silly glasses, Bruce Dickinson with some bags at the airport, Nicko in the backstage just before a gig and Adrian posing for the camera. Both sleeves feature a number of photos and bits from the gig, immediately before and after the show, backstage photos and some material from various spa, pools and hotels - even travel photos from countries which would be considered exotic to the Western world, such as Japan, Brazil and Eastern Europe (called Iron Curtain at the time). There are also Bruce's fencing photos for the fans to check out, relaxing dart matches as well as glamorous photos taken in front of luxury limousines but featuring some exhausting tour bus moments too. I guarantee there's never been a young fan who looked at these photos and not think 'damn, this is rock and roll, this is metal; I want to be like Maiden too'. It was this sleeve exactly that influenced the birth of so many bands, inspiring so many kids to start playing. It was just about that time that Judas Priest released their amazing album 'Priest Live' but with only six small live photos on the back side and only one big photo on the inside it wasn't even close to the magic of Maiden and the fans thought so as well.

What's especially impressive is that - as well already pointed out - back in the day there was no Photoshop, Lightroom etc. but all the photos are symmetrical with equal height and length which means that in order for the final product to reach this level an immense number of photos had to be cut, cropped, carefully edited and it's absolutely sure that at least ten times as much material had to be delivered in total to create a sleeve such as this one. It was not even close to digital age back then so just imagine the number of film strips, developed photos under different conditions because they were taken in different times of the year. So many continents, various humidity levels, different light sources etc. with each photo having a perfect blue stroke which is really easy nowadays but surely wasn't back in the day.

'Krusher' did an amazing job if not the best work of his life, teaming up with Derek to immortalize this record. There are some special vinyl editions featuring an additional booklet with a bunch of facts and with an additional 80 photos which sums it up to a total of over 200 tour photos in a live album. It doesn't get crazier than this.

It would be a crime putting emphasis on the photos without mentioning the photographer - legendary Ross Halfin who I consider to be one of 10 people directly influencing Iron Maiden's fame, band members included. Ross was the photo editor in 'Kerrang' back then but his work with Maiden begins all the way back at the very beginnings of the band's journey. The man has always been in the right place at the right time ready to capture all the epic moments providing amazing live photos for the fans, but it's his documentary photos of the band that are deemed especially valuable. His talent of capturing a seemingly casual moment led to creating of the world's best known photos throughout encyclopedias and rock photo almanacs.

As I stated on numerous occasions, and I'm willing to point it out once again - a huge part of Iron Maiden's magic was the work of these people (among others) who are not a part of their active team anymore: Keith Wilfort, Neal Kay, Ross Halfin, Dave Lights, Doug Hall, Martin Birch… In the times of their biggest expansion it was Derek Riggs and Ross Halfin who created the visuals of Maiden which - you'll admit - were almost as relevant factor as the music itself influencing their massive success. This is exactly why the absence of these people is clearly noticeable while the band's enjoying their well-deserved legendary status in their veteran years. When they hired Derek Riggs for their 'Somewhere Back in Time' history tour it was almost as they managed to bring back their 80's magic. This is why I honestly hope that they will put all business and private disputes aside for their final tour - whenever that might be - and bring together all the key people to show all the power of Iron Maiden magic for one last time.

All visuals aside, we should definitely move on to the sound and picture elements of the album. The legendary producer Martin Birch became a rock/metal icon even before he began working with Maiden. He began his career in music as an audio engineer with Jeff Beck, Fleetwood

Mac and Deep Purple, producing and engineering eleven albums for the latter. Birch has also produced and engineered albums for numerous artists, such as Deep Purple-related projects (Rainbow, Paice Ashton Lord, Roger Glover, Whitesnake, Jon Lord), but also Wayne County & the Electric Chairs.

In 1980, coming from the 'Deep Purple camp', he was called upon by Black Sabbath for 'Heaven and Hell'; their previous albums had been self-produced and they were happy to let Birch, who had worked with Ronnie James Dio before, produce them. His In 1981 he began a long tenure working exclusively with Iron Maiden, producing and engineering 'Killers' and retiring from working with other bands for a while. He retired in 1992, after producing Iron 'Fear of the Dark' album and coproducing 'A Real Live/Death' live albums. He appears in Iron Maiden's music video Holy Smoke'. The song 'Hard Lovin' Man' from the Deep Purple album 'Deep Purple in Rock' is dedicated to him: "For Martin Birch - catalyst".

When he was asked to write some sort of a mini-diary for a public commentary related to the recording of ‘Live After Death’ album which was going to be released in the album booklet itself, Martin Birch described the entire recording process as well as the recording studios they ended up picking:

„The first live album I ever recorded was Deep Purple's 'Made in Japan' in 1972. The first thing you decide is, naturally, which concerts to record. To be cost effective, it's often best to record in major cities where there is good access to top class mobile studios. This saves very expensive travel and accommodation costs, and also major city venues are usually more experienced with live recordings so the staff are generally more amenable and helpful. Also, it helps if the band are able to play multiple dates at the hall, so then you can set up the first day and leave everything - and even make slight adjustments day to day enhance the sound as you go on as the sound in the hall is more or less the same every day. Therefore, Maiden's four night engagements at both Hammersmith and Long Beach were ideal.“

„Next you choose the recording facility. I've used the Rolling Stones Mobile on many occasions before and found it very well designed and gets great

sound. Also, I know the mobile crew well so that also makes life easier and leads to better results. Although I've used Record Plant Studios on a number of occasions, I've never used a mobile in L.A. On checking the technical data, I found the Record Plant Mobile to be of excellent technical quality. For example, it has an API Custom Board, one of the best there is, and one of only three in the world. Also, I know a couple of the engineers, so again that helped. Next you order all the microphones. Recording mikes are far more sensitive than mikes used on the road as they don't need to stand up to the rigours of touring. I usually select a wide range and try out different combinations at the sound check to get the best overall effect."

„Then you wait for the big day. The mobile arrives early and the crew start wiring. It's usually parked near the backstage door where access to the stage is best. The band put their equipment in very early in the morning, usually about 6 am, so we can have a good long sound check from about 1 pm to make sure everything is perfect. Come showtime, it's heads down and off we go. We record onto two multi-tracks, so nothing is missed when there are tape changes, and also do a simultaneous mix onto 1/4" tape for reference. I decided to mix at Record Plant because I know the studio and its sound well, and the equipment is top-notch with all mod-cons, especially the desk - a Solid State Logic SL 4000E, made in Oxford, England. Once the tracks to go on the album are selected by the band and myself, we start mixing. I usually start about 1 pm and work through to one or two in the morning., depending on how far I've got, existing on junk food imported from various sleazy Hollywood joints. When the mixing is finished and approved by the band, we master i, checking the EQ's and making final slight sound adjustments. Cutting Maiden albums is often difficult, as they tend to give you fans great value by putting about 25 minutes of music on each side, whereas an album side normally runs between 16 and 20 minutes. This gives the cutting engineer great problems in getting all the grooves in without losing volume and clarity. However, the best can do it, and we only use the best."

„The cut then goes to the factory and we get test pressings of the album a few days later. The band and myself check these, and then the record is on its way. Hope you enjoy it". - Martin Birch

Martin Birch was considered a veteran even during the production of 'Live After Death' and he didn't even turn 40 at the time (he was born in 1948). In fact, he did a full circle regarding his production work after 12 years of working exclusively with Iron Maiden, deciding to retire at an age of 44 even though it's safe to assume he could have given way more to the music world.

Why was Martin Birch the best guy for the job in Maiden? Besides being a 'home' producer for their four previous records, Birch was experienced enough to do his work in a mobile studio away from the official one. I have previously mentioned that Birch's famous 'Made in Japan' with Deep Purple served as an inspiration for Maiden's similar sounding 'Maiden Japan' record eventually followed by 'Maiden England' but it has to be noted that 'Made in Japan' stands out as a cult live album, putting Birch in the spotlight. This is why the expectations were so high for this album as well. In the name of art Birch demanded and ended up getting top-notch equipment including an array of ultra-sensitive recording mikes, replacing regular microphones the band was using during their entire tour. Birch was obviously well aware of what he was doing considering the 'purity' of the final product is the key element ensuring 'Live After Death' still sounds fresh and relevant, even after 30 years.

It's interesting how live albums evolved within heavy metal with time, especially those prior to this record. Even though live performances are the 'driving force' of metal bands it's amazing how hard it actually was to put it on tape. Let's just remember the 'Unleashed in the East' album with Rob Halford being forced to do the vocals all over again, or the huge fail by Kiss when they added the fake audience sounds on 'Kiss Live' which was so badly done that even the casual listener couldn't help but notice. Even Led Zeppelin had some shameful moments with a questionable (to say the least) footage from Madison Square Garden in New York in their live material for 'The Song Remains The Same'. Black Sabbath had a bad time as well with their terribly sounding 'Live Evil' record while you could almost sense the band being torn apart from within and Ronnie James Dio being close to leaving and Ozzy's 'Speak Of The Devil' live album was no better. This is an explanation you can find on Wikipedia and some other public sources: The album sleeve states that it was recorded at The Ritz in New York on 26 and 27 September 1982, though this may not be entirely correct. Album

producer Max Norman stated in 2007 that due to a limited budget, he had Osbourne perform an entire show in the afternoon (of which day he wasn't clear) with no audience. That performance was recorded in the event that the actual live performance that night was not of suitable quality for release. "At least we've got a choice and we'll have more material to draw from", he said. According to Norman, the finished album features three songs from that performance with crowd noise later added in post-production. Though Norman did not specifically identify which tracks he was referring to, he said "If you got nothing to do for a couple of days you could just lie there and listen to them in the headphones and figure out which songs had the real audience and which ones didn't."

This is why Maiden had to be extremely careful not to suffer the same fate, making sure they do everything in their power to avoid something similar. They knew everyone was looking up to them as the upcoming heavy metal superstars and this album was their biggest test - if they manage to pull this one off, the sky was probably to be the limit and Iron Maiden would sit on the very throne of heavy metal. They were all well aware of Martin Birch being capable of getting the best possible equipment but it would all be for nothing if the band wasn't to perform their absolute best in the given moment. The band was under a huge amount of pressure, being hailed as one of the world's best live acts for years and this was definitely a 'do or die' for them. They wisely decided to do four nights at Long Beach Arena to pick out the best performances for the album but in the end they decided against focusing just on the US part of the tour. After all, they were a UK band and them leaning towards USA could have been perceived as a new sign of 'Americanization' and flirting with 'commercial' etiquette (which was something both fans and the media were afraid of back in the day) so this record ended up getting a 'fourth' element, recorded on home soil in London's Hammersmith Odeon venue on 8, 9, 10 and 12 October 1984, which was 5 month prior to the Long Beach Arena concerts. Anyway, this addition is not featured on the original video from 1985. Steve Harris stated that even though all nights at Long Beach Arena were recorded, the video footage from both nights was used for the album, but only one night of audio recording - and he didn't specify which one was it.

According to the statements of Harris and the band, there was no overdubbing here even though they had the time to do it because that's something they despise. 'It's either live or not live'. If there were any overdubbing it's really hard to notice (and some of the bits on 'Live After Death' album were indeed edited).

The concert itself wasn't prepared as a Maiden classic gig with an interesting set and Eddie - which was something they traditionally did. This time the whole show was carefully planned out in the form of a musical or a play with a beginning and an end. This is exactly why it made no sense to add the footage from London to the video filmed at Long Beach Arena. Together with the intro there are 12 songs on the album, recorded on 15 and 16 March 1985, with 'Sanctuary' not making it to the vinyl and audio cassette edition. The CD was an up and coming medium that's just started to win over the market, unable to keep up with the record due to time restraints so the CD from December 1985 features the first three sides of the vinyl only, with 'Running Free' getting reduced from 8.16 to 3.16 (just like on the single) which kind of killed the soul of the album because that was exactly the song during which Bruce Dickinson developed a bond with the audience separating them on left and right side, marking a moment in rock history. Also, the intro which was featured on the vinyl as a separate track ended up merged with 'Aces High' on the CD edition.

This performance became a sort of a blueprint for all the future Maiden gigs ('Somewhere on Tour' was the only one featuring additional relevant innovations) and a lot of the elements from this concert became Maiden's trademark. Bruce's trademark 'Scream for me' became globally popular with this album in particular, a signature move which even led to naming his future solo live album 'Scream for me Brazil'. Even though Bruce used to wave a Union Jack during 'Trooper' on the previous tours as well, simulating the song theme and the single sleeve - this was the album where it became a trademark. Carrying Dave Murray on his back during his solo, wearing a garish feathered headdress during 'Powerslave' accompanied with a lot of pyros, an impressive Walking Eddie, two gigantic Eddies in the background, the famous moving lighting rig by the designer Dave Lights, massive and extremely detailed background canvas… all of these elements made the

audience's jaws hit the floor. Maiden was using everything they could to amaze their fans. The stage scenery wasn't two-dimensional as it was on most of the other shows - the Egyptian iconography (stone blocks, sphinxes, pyramids etc.) was very realistic. The ground smoke (so called dry ice) contributed to the mid-section, calm and dramatic part of 'Rime of the Ancient Mariner' while the explosions and the rain and thunder effects raised the song's climax to the highest possible artistic level.

But let us go back to the beginning - the intro Maiden used on that album became the most popular intro in the band's history and was used later on the 'Ed Hunter' tour (honoring the classic band reunion in 1999), 'Somewhere Back in Time' and 'Maiden England' retro tours. It's not possible for a Maiden fan not to know this, but the intro is a part of Winston Churchill's famous speech at the 'House of Commons' of the Parliament of the United Kingdom on 4 June 1940. Even Churchill did the speech for the second time because the House of Commons one wasn't recorded so some of the critics - not being able to find any 'overdubbing' flaws in the manner of previously mentioned artists - decided to point out that this album was no different because Churchill himself 'faked' a speech 44 years ago. Truth be told, this was the second out of three important speeches surrounding the Battle of France period. The one from 13 May was titled 'Blood, toil, tears and sweat', and the last one from 18 June is known as 'This was their finest hour' speech. The dramatic events were unraveling quickly in a 5 week period, and the speeches - although sharing a similar theme - were used in a completely different military and diplomatic context. For those of you who wish to remember the speech that marked Maiden's career with the same dramatic aura, here's the text.

"... We shall go on to the end, we shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our Island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender ..."

Even though this speech wasn't included on 'Powerslave' before the opening song 'Aces High' it was included on the compilation album 'Somewhere Back in Time'.

'Live After Death' was released in October 1985 by EMI in Europe and their sister label Capitol in the US. The remastered CD reissue from 1998 features a non-edited version of all the tracks and a second CD with the songs recorded at the Hammersmith Odeon venue while the previous non edited and non remastered reissue from 1995 includes the B-sides from 'Live After Death' original singles. It also includes the song 'Sanctuary' which was dropped from all the previous audio versions of the album. 'Live After Death' ended up having numerous reissues such as the one from 2008 and it's a trend expected to continue in the future. The question that remains is how many songs were professionally recorded at the Hammersmith Odeon in 1984 besides 'Wrathchild', 'Children of the Damned', '22 Acacia Avenue', 'Die With Your Boots On' and 'Phantom of the Opera' which are featured on the famous 'side four' of 'Live After Death' album. It's quite possible that they actually recorded that concert entirely but whether or not they decided to save that material for a future time is something we're yet to see.

Gary Bushell's review of the concert (see below) proves that Iron Maiden's performance was greeted with enthusiasm, while their future was so uncertain. If you want to find out exactly how good the gig was outside of any official recordings you can do it by visiting this YouTube link where Dickinson is announcing the song 'Iron Maiden' in a way that's really unusual for them. https://youtu.be/uhQghXYF-7A

IRON MAIDEN
Hammersmith Odeon

CLICHÉD. PREDICTABLE. Unthinking. Unchallenging . . . no, I'm not talking about Maiden, fool, but the gormless reviews they've had dished out by all these serious/blinkered anti-rockists who've plagued the British leg of their World Slavery tour, with all the consequences of a gnat unleashing its molars on a Cruise missile.

There's something about the West 'Am Warriors that seems to reduce even the most hardened poser to the illogical and the inarticulate. Maybe it's because as well as pushing themselves to the limits of physical stamina on stage, they've also pushed back the very limits of HM itself, carving out their own irresistable and highly individual musical identity with the enthusiasm of a starving dog pack unleashed in a butcher's.

Tonight is no exception . . . The lights come up to reveal a stage smothered in strange scrawlings far removed from those that colour the bog walls in the Ruskin Arms. The stage show has followed the lp cover and gone Egyptian, with pyramids, dog gods, tombs and such like, definitely more camel than 'Kinnell.

But it's Churchill not Nasser whose oratory opens the show with his vintage 'Fight Them On The Beaches' speech and a quick 'V' for victory, not to mention velocity, volume, venom, vituperation and V.F.M. — we get over a 100 minutes of mummifying marathon metal before the encores. And it's all hard muscle with no glass jaw.

The Battle Of Britain bludgeon of 'Aces High' kicks off a seemingly tireless musical and visual whirlwind, chased by the sturdy belt of '2 Minutes To Midnight' and then the Light Brigade charge of 'The Trooper'.

Maiden drop a gear for the punchy 'Revelations' and then dabble devilishly in the nose-bleeding nostalgia of 'Wrathchild' before the Loki-like Dickinson announces that the set's getting recorded for a live lp, changing the already raucous party atmosphere to one little short of a full-blooded V.E. Night celebration.

A chilling 'Children Of The Damned' follows, hotly pursued by a steel-capped version of 'Flight Of Icarus' and the show-stopping epic "all about seamen and a big bird", 'The Rime Of The Ancient Mariner', complete with lighting rig hanging precariously close to our heroes' heads during the moody, broody middle passage. Coleridge would turn in his urn.

'Losfer Words' returns to musical guerilla raid form, like Quo on angel dust, before 'Powerslave' itself, featuring Bruce getting up to some Sphinx-y high-jinks in a fancy face mask and Davey Murray soloing like he's got the right (Cleopatra's) Needle, unleashing his Middle (B) Eastern period pickings with Pharoah-like flair.

Which left the set to climax with a series of scorching standards — 'Number Of The Beast', an emotional 'Hallowed Be Thy Name' (which manages to be poignant and pile-driving all at the same time), '22 Arcacia Avenue' and the set-closing 'Iron Maiden' itself, replete with the return of the dead Eddie as a manic mummy, green eyes aglowing.

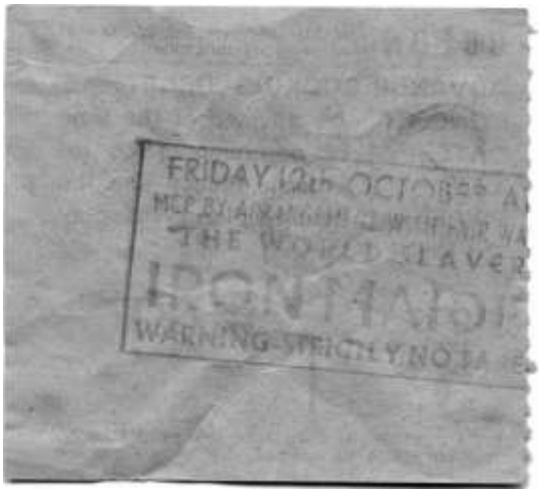
With such boundless energy and die-hard dedication it's no real wonder that Iron Maiden have built themselves into the biggest non-commercial rock band in the world — East and West! The cult with no shame . . .

An encore of 'Run To The Hills' was savaging the speakers as the vagaries of British Rail time-tables demanded my retreat. And the only question on my mind was just how much longer can Maiden keep getting better?

The real War On Pop starts here, and you'd need to have your ears blocked by the sands of the Nile not to appreciate it.

GARRY BUSHELL

A bit of trivia from one of these concerts at Hammersmith Odeon - on Tuesday 09 October 1984, during the performance of the support act Waysted, Ozzy Osbourne came out to the stage wearing a dress, causing absolute delirium among the fans.



London, Hammersmith Odeon, Friday, 12th October. One of the few remaining preserved tickets from 1984. Back in the day they were just plain tickets, not differing from a regular theater tickets which means that they would often decay quickly, making them almost impossibly to preserve .

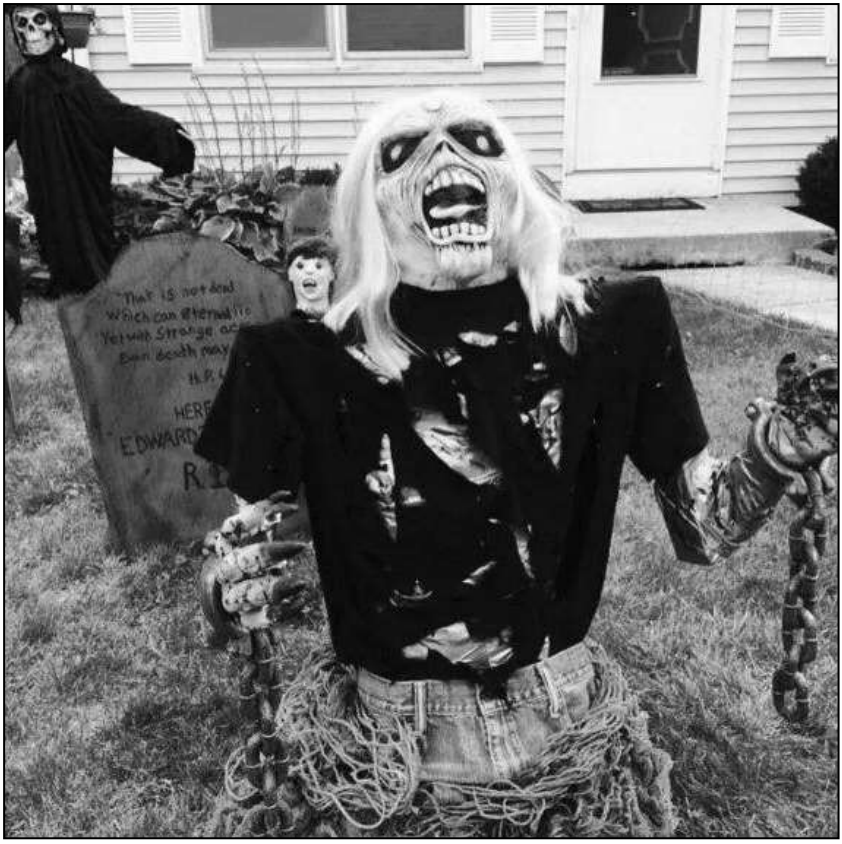
It's interesting to point out that numerous fans as well as the critics in their reviews all speak of a key element regarding the whole show - Bruce Dickinson's vocals at Hammersmith which is dominating even compared to the show at the Long Beach Arena. As the time went by during the tour (and five months in between is a lot of time) it's completely normal that Bruce started to feel tired and exhausted after performing every single night, being unable to reach some notes in certain songs - which is more visible in earlier songs at the start of the gig, knowing he had no time to warm up due to the tour schedule so he was obviously using the solutions at hand. On the other hand it is that natural performance in particular without any additional overdubbing what's giving the honesty and the authentic feel to this album. This honesty is exactly why this live album together with Motörhead's 'No Sleep Till Hammersmith' from 1981 is widely considered as not only one of the best live albums of the decade, but the best in the history of the genre. Martin Birch had four nights of material at his disposal so it's safe to assume

he handpicked the one who he thought sounded the closest to the original. If we go on to compare the later live renditions of the same song with Bruce Dickinson being two decades older, we're going to notice that despite being older, his voice control and singing sounds more polished as he's hitting all those difficult notes with ease even though the color and the pitch of his voice did change over time.

For some of the fans the bass in the mix is exactly what they wanted out of Maiden while the others aren't really happy with it just like the guitar sound which is clearly dominant playing higher harmonic notes and therefore ruining the true Maiden harmony experience. This setting is noticeable as soon as the opening song 'Aces High' kicks off. Furthermore, it seems like the next track 'Two Minutes to Midnight' is a bit slower than the studio version which somehow kills its groove. The first side of the first vinyl features only two songs by Harris which is interesting, as well as the big introduction part by Dickinson and Smith. Small mistakes can be spotted throughout the entire album (absence of harmony on the faster part on 'Revelations'), and numerous fans disliked Dave's improvisation at the end of '22 Acacia Avenue' despite that melody being one of the best ones in Maiden's career. While preparing this chapter I ended up reading a huge number of reviews and opinions regarding this album but it was this particular one that caught my eye, written for the 'Encyclopedia Metallum'.

„Also, all of these shows were sold out right? Well if this is what a sold out Long Beach Arena audience sounds like, I am not impressed. They seem to enjoy whistling more than screaming out the words when Bruce tells them to, which is fucking lame."

This objection can clearly be heard during one of the most dramatic moments on the album - the mid-section, quite part of 'Rime of the Ancient Mariner' when the smoke rises up from the stage and the lighting construction lowers down all the way to the band members' heads which created an amazing intimate moment. This time there was no backdrop used during the song but instead there was a skillful play of light by the brilliant Dave Lights which created a moment of sunlight reflecting from the depths



A photo of a fan's yard showing just how much the sleeve and the visuals of 'Live After Death' album meant to the fans - Courtesy of MaidenEspaña website.

Considering all the positive opinions as well as a bit of negative feedback it's safe to say that this album met an amazing reception by the fans, critics and music peers as well from the very day of its release. All the relevant metal and rock as well as the mainstream media reviewing the album labeled it as the album of the decade - even the 'best album of all time' according to Sputnik Music and Kerrang magazine. The album received excellent reviews

in the year of its release but also 23 years later when it was re-released as a DVD with an additional documentary representing the second part of their 'history' DVD series which accompanied the retro tours with newly built or at least extremely similar scenography and a similar set list. AllMusic were a bit more careful in their review, claiming the album is „easily one of heavy metal's best live albums", while the video was described like this: "Live After Death is a visual pleasure as much as a sonic one. The elaborate staging and lighting effects are excellent. The editing is superb as well [with] very few rapid-fire, seizure-inducing camera cuts". PopMatters opinion was that the album was „a searing 102-minute collection of Maiden at [their] peak. ...an absolute treasure for fans [which] went on to be universally regarded as an instant classic in the genre".

While the album really was a huge challenge for the band, the timing was perfect because after five studio albums Maiden finally had enough material to satisfy not only the oldschool fans but a wider audience as well - basically having enough hit songs in their repertoire for each album to be included as much as they preferred. It's clear that they've put 'Killers' aside completely. Their debut self-titled album was covered with three songs plus 'Sanctuary' which was completely fair, and even though they neglected 'Killers' they still got the chance to fix it by releasing 'Murders in the Rue Morgue' as a single together with 'Running Free' and 'Losfer Words (Big 'Orra)', making it up for the fans in a way. None of their first four albums was on the same level production-wise as the one Rod Smallwood - Andy Taylor duo planned conquering the metal world with. This was the record it all finally came together: length, depth, it was spectacular, exotic with a massive tour, rich stage scenery, production, pyros - everything from the flow of the show itself to the venue sizes, concert attendances and the song range within a perfect media moment they just needed to take advantage of.

Did 'Live After Death' meet the expectations they set prior to the recording? Absolutely, and I believe it even surpassed them which is confirmed not just by the album sales but how it withstood the test of time! This live album is a natural follow-up to 'Powerslave' and even though it's going to get a book of its own with key interviews with the most important previously mentioned

people that I'm keeping on the side for that one in particular, it's still so important and relevant we can't ignore it in this book which revolves around 'Powerslave'. The list of people who contributed greatly to this album is immense so I'm just going to make a shorter one of those most credited in order for us never to forget who was it that made sure (together with the fans) that this album changes the world of music as we knew it.

Performers:

- Bruce Dickinson - vocals, guitar on 'Revelations'
- Dave Murray - guitar
- Adrian Smith - guitar, backing vocals
- Steve Harris - bass guitar, backing vocals
- Nicko McBrain - drums

Production:

- Martin Birch - producer, engineer, mixing
- Mick McKenna - assistant engineer (Hammersmith)
- Charlie McPherson - assistant engineer (Hammersmith)
- Ricky Delena - engineer (Long Beach)
- Nick Basich - 2nd engineer (Long Beach), 2nd mixing engineer
- Wally Traugott - mastering
- Derek Riggs - sleeve illustration, sleeve concept
- Ross Halfin - photography
- Steve Joule - sleeve design
- Rod Smallwood - management, sleeve concept
- Andy Taylor - management
- Simon Heyworth - remastering (1998 edition)
- Jim Yukich - director (video)
- Matthew Amos - director ("The History of I.M." documentary)
- Joe Abercrombie - editor ("The History of I.M." documentary)
- Dave Pattenden - producer (DVD)

The sleeve that featured Eddie's full name for the first time ever (Edward T. H.), presuming his full name would be Eddie The Head reached excellent

chart positions, some of which were a direct reflection of Maiden's premiere gig in a certain area - take New Zealand for example. They reached #2 in the UK and #19 on the American Billboard Charts which is an amazing achievement for a live album. On the Norwegian official VG-charts the album was placed very high in all the following reissues all the way from 1985 to 2013. VHS edition reached #2 in the United States while the DVD edition from 2008 topped the charts in Australia, Denmark, Finland, France, Germany, Italy, New Zealand, Norway, Spain, Sweden, Switzerland and the UK, while USA remained at number 2 together with Portugal, Ireland and Belgium. This clearly proves that this album is still relevant and that the DVD reissue was eagerly awaited for years.

The audio record was certified gold in Austria, Sweden and the UK, platinum with over a million copies sold in the United States, reaching double platinum in Canada. The VHS version they got platinum and double platinum in the United States and Canada while the DVD was certified gold in Australia, Finland, Germany and the UK and platinum in Argentina and USA.

Prior to the recording Steve Harris said that live albums are either amazing or total crap with literally nothing in between because there is no such thing as middle ground. Before the production Maiden looked up to Birch's 'Made in Japan' with Deep Purple and Thin Lizzy's 'Live and Dangerous' as examples of excellent live albums. According to Harris those albums brought something new to the table and deserved to be ranked as pureblooded new records. Maiden wanted to do the exact same thing with 'Live After Death'. They didn't want it to look like a casual video on the side; it was supposed to be a culmination of their success ever since they signed the contract with EMI. 'Live After Death' lived up to its expectations, giving a new dimension to all the studio tracks while carrying the listener directly in front of the stage upon listening to it. It should be noted that Maiden was still on the road while the record was being mixed and it would have been a hard work sending songs back to the band to the specific tour destinations in the pre-internet era for them to approve it or send it back for further editing. But yeah, they experienced that sort of thing because it was the only form of communication back then and this fact itself removes the option of any addition studio work as I've mentioned before regarding albums of similar

genre. Four times sold out Long Beach Arena in Los Angeles (4 x 13 000 people) was no joke for any band out there considering the high criteria of American fans who demand a visual experience together with the music (unlike most of the European audience). They simply want to be ultimately entertained because Maiden's concert in the US weren't just filled with diehard fans but pretty much everyone who wanted to see this up and coming wonder everyone was talking about. In the United States Iron Maiden was an ideal mixture of raw playing force and energy mixed with sophisticated complex scenography. This was something no other band could have offered at the time.

The management's original plan was to do an additional leg of the tour in order for Maiden to promote their live record which did make sense but the idea was quickly rejected by the band due to being extremely exhausted from the mammoth tour - choosing a short break instead of additional gigs with the same set list and stage set. According to Rod Smallwood, promoters were thrilled with the idea of prolonging the tour that would kick off after a three months break in September 1985 because Maiden was a highly sought act despite the range of their massive tour and just like any management out there they wanted to milk this as much as they could. Despite the band being clearly against any idea related to additional time on tour, the one thing that actually saved them was the fact that both the audio and video releases were selling like crazy and there was basically no need for an additional live promotion.

Besides all the people who contributed to the amazing success of this record I intentionally left this man for last because that's the name you shouldn't forget. Jim Yukich who is coincidentally of the same origin as I am which is Croatia - and he is the person I am going to have a massive, detailed interview in my full length book about this record - with his unbelievable camera angles, perfect directing vision and montage managed to do exactly what he was supposed to; turning up and coming superstars into immortals. His footage witnessed history in the making, unraveling in front of our eyes with each successive frame. For a very long time I've been following Iron Maiden, watching them live a tremendous amount of times and at least ten times as much on screen. Never before

and after in either of their live performances regardless of the evolved technology or a bigger number of cameras at the disposal have I seen a director capturing exactly those moments which both the oldschool and the casual fan want to see on a concert. In the two nights of recording with ten 35mm cameras Jim created a masterpiece. There's never a moment for the audience to catch a breath, go get a drink or lose their focus for a split second. Every angle is filmed in a way making it all seem so realistic with the backdrop looking like a 3D stage set. Fantastic collaboration with Dave Lights, the light technician greatly helped with the whole 10 movie cameras concept knowing that recording the show on a filmstrip was an extremely expensive and brave decision (250 000 US$) and that's exactly what created the whole 'movie' feel while guaranteeing withstanding the test of time technology-wise. This video is so relevant even in the end of 2016 and I have no doubt it's going to remain that way. It just has to be perceived as a directing and editing masterpiece.

Jim was using clever camera angles that show the complete stage at one moment with the entire painted floor (which was something new back then) together with the crowd in front. On the other side the camera dives low towards the audience showing their point of view. It often goes down directly to the first rows capturing contrasts in the people's profiles whether it's showing a fan wearing the mask of Eddie or the girl beside him who looks like she wandered in from a nearby disco club. Close-up camera is set next to the mixing desk showing the scene from the back right side whenever it's impossible to capture the whole thing from the stage itself and there are a couple of those situations; from the lowered lighting rig and low stage smoke during 'Rime of the Ancient Mariner' all the way to the 'rain' part of the same song, simulating rain with a falling smoke curtain and an explosion simulating thunder programmed to follow the rhythm of the song. Of course, there is the close-up of the finishing Eddie as well as many others. Just take a look at the scene of the first chorus in 'Powerslave' where Jim is masterfully combining close-up of the explosion, closing in on the big fire and ending up with a close-up of Bruce wearing his famous 'Powerslave' mask while appearing behind the fire as a surprise

'Live After Death' video. 4 chorus scenes on 'Powerslave'.

This is just one from the series of perfectly planned out scenes, proving that the director paid close attention to an Iron Maiden show - maybe even prior to the recording - writing down all the important moments and scenes. Had they failed to capture all of these things on camera back then it would have been as if they had never happened because that's the tragic fate of all non-documented performances. A couple of cranes and rails in front of the stage are used intelligently, not just as the path route but as a static camera in certain positions, creating an effect of way more cameras covering the event than there actually was. Considering the concert was filmed on 15 and 16 March it was possible for them to combine and get a lot more 'fixed' positions.

Also, the mummified 'Eddie' with blazing eyes was captured on 'Powerslave' from an amazing angles such as the bottom view camera and a semi-shadow view, ensuring he looked absolutely terrifying and realistic during his mayhem with the unwrapped bandages flying all around the place. Combining the view of Egyptian scenography with the camera angles of a painted floor I mentioned already (instead of random wooden boards) the stage seemingly becomes a temple and creates a memorable conceptual impression.

'Live asfter Death' video screenshot. Painted stage floor.

Even though the stage floor was basically invisible to the fans at the start of the concert due to them being on a lower level than the stage, it still served its purpose creating an amazing impression and forcing the fans to explore the stage itself just like they did all the details inside the sleeve.

The moment when Bruce raises his hands imitating Ancient Egyptian priests as well as the decision to leave his introduction of 'Rime of the Ancient Mariner' despite the threat of PMRC where he's basically making fun of people demonizing marijuana (unlike the introduction on the audio version) made sure that the video guarantees an unforgettable experience, being so interesting for the audience to get both the audio and the video version. Dickinson sitting down during the 'calm' part of 'Hallowed Be Thy Name' with the smoke lingering all around him became a blueprint for the future video renditions of this song, Steve and Bruce jumping over monitors filmed with bottom-view cameras contributed to the movement dynamics, the Union Jack set in the middle of the stage top was dominating the frame repeatedly, showing where the band comes from and Bruce rising up the

audience three times in the amazing finale of 'Hallowed Be Thy Name' before the final chorus became one of the trademark Iron Maiden live moment in all of their future gigs. The concert ends with 'Iron Maiden' and various angles showing the huge pharaoh's mask in the background is Jim's way of announcing something was about to happen and the brilliantly done backdrop was cut and painted in a specific way creating a 3-dimensional effect perfectly supporting the concept. When the massive mummified 'Eddie' hit the stage and started flailing his arms behind Nicko Jim tried to capture close-ups of all the camera angles but also the close-ups of the arms themselves, suggestively trying to portray the immense size of the moving mascot.

From the Union Jack at the very beginning of the video all the way to the final moments of 'Iron Maiden' with Eddie's eyes bursting with sparks while Steve does his traditional jump from the drum riser which he's been doing in a particular moment during the song for 34 straight years, before victoriously raising his hands in the air and throwing his wristband to the crowd that's going wild trying to catch it - 'Live After Death' is rich with scenes and moments that absolutely sealed the live visuals and live future of Iron Maiden.

'Memorable scenes from the 'Live After Death' video, screenshot.

Considering I've used all the possible data available while writing this book (official biographies, books, statements, reports, interviews, press releases, PR announcements, Wikipedia etc.) I once again came to the conclusion that most of the facts available on the Internet (and the Internet is the main source of information today) is either wrong, incomplete, incorrect or completely false. Just look at what Wikipedia has to say about 'Live After Death' regarding the number and the type of cameras used, number of the nights booked for recording and all the other data as well. Information as incorrect as this are being used by inertia, getting additionally changed in the transition ending up with both the fans and the chroniclers being unsure about what the truth is. This is a huge issue with the Internet and a great advantage to all the people trying to manipulate the facts. This is exactly why the 100 people buying this book will get a special DVD (others will have an online option) with all the official PR announcements with highly interesting authentic data accompanied with the newspaper articles. Take a look at the transcript from one of these, which is an original 'Live After Death' PR announcement and compare the numbers and the data with the ones from Wikipedia and various sources online. I'd really appreciate all of you helping out spreading the truth, giving the fans a complete insight when it comes to Maiden's work and career.

IRON MAIDEN'S "WORLD SLAVERY TOUR" CAPTURED ON LIVE AFTER DEATH VIDEO AND DOUBLE ALBUM

HOLLYWOOD (October 1985) - Iron Maiden fans can now enjoy a chronicle of this top heavy metal band's historic "World Slavery Tour" captured on a double album and long-form video.

The two-record set will be released by Capitol Records Oct. 18 followed with the video by Sony Video on Nov. 15. The album, which contains more than 100 minutes of music, was produced by longtime Maiden producer Martin Birch. The video, which costs more than a quarter of a million dollars to film and edit, was directed by Jim Yukich for Picture Music International and runs over 90 minutes.

Iron Maiden's mammoth tour began Aug. 9, 1984 in Poland behind the Iron Curtain and ended in southern California on July 5, 1985. Of the 250 concerts

performed in 24 countries during those 11 months, eight were recorded -- Oct. 8, 9, 10 and 12 at Hammersmith Odeon in London, England, and March 14-17 at Long Beach Arena in Long Beach, California (a suburb of Los Angeles).

The first three sides of the album were recorded in Long Beach and contain "Aces High", "2 Minutes to Midnight", "The Trooper", "Revelations", "Flight of Icarus", "Rime of the Ancient Mariner", "Powerslave", "The Number of the Beast", "Hallowed be Thy Name", "Iron Maiden", "Run to the Hills" and "Running Free". Side four was taped in London and contains "Wrathchild", "22 Acacia Avenue", "Children of the Damned", "Die With Your Boots On" and "Phantom of the Opera".

The two middle Long Beach shows were also filmed for the video with 10 different 35mm cameras. The album tracks were taken from a different night than the video so fans of the group actually have the opportunity to savor two different live performances, one on video and another on disc and audio cassette. The video, however, does not include the London tracks on the album's fourth side, but does contain the song "Sanctuary" which is not on the album. The video is available in stereo on both VHS Hi-Fi and Beta Hi-Fi.

The "World Slavery Tour" stage show contained many of the band's best-known songs from their five studio albums, but centered on their most-recent 'Powerslave' album, especially visually. The on-stage presentation played off the visuals from that album and the song imagery that has the band's monster mascot, Eddie, die, become entombed like an Egyptian pharaoh and then rise from the grave. The Live After Death album and video artwork appropriately shows Eddie breaking his chains and pushing his way up through the soil of his grave during a nighttime lightening storm. The epitaph on his headstone is by H.P. Lovecraft and reads "That is not dead/Which can eternal lie/Yet with strange aeons/Even death may die."

That same artwork also graces a revised edition of the book that captures the band's history, the authorized "Running Free: The Official Story of Iron Maiden" by Garry Bushell and Ross Halfin, which has been recently reissued by Cherry Lane Books. In addition to the new artwork by longtime Eddie illustrator Derek Riggs, the inner spread of the album jacket and both record sleeves

contain more than 200 color photos taken on the tour, mostly by Ross Halfin. The album also comes with an eight-page color booklet.

"We knew we wanted to record the video in the States," explains lead vocalist Bruce Dickinson, "because that meant that fans all over the world would get a real chance to see what the show is like in America. The sheer size of it means that people in Britain, for instance, would never otherwise get a chance to see us do something like that due to the smaller size of U.K. concert halls. We wanted to capture the ultimate show we could give the fans."

In addition to Dickinson, the album and video have bassist Steve Harris, guitarists Dave Murray and Adrian Smith, and drummer Nicko McBrain burning on-stage with unmatched intensity. The sterling musicianship, honed razor sharp from month after month on the road, is an unforgettable testimony to both rock'n'roll and Iron Maiden at their finest.

***

'Live After Death' was an album so undoubtedly special, so visually different to 'Powerslave' that a whole new series of themed merchandise was born during its promotional period and this story continued on 'Somewhere Back in Time' tour as well. In the following pages we are going to show you some of the official and non-official collectibles which were given to us by the fans like Robert Cook, Ben Ministri, Rasmus Stavnsborg, Anastasio Guerero i Alex Yakovlev and i'd like to take this moment to express my gratitude.

But before that, take a look at two of the additional editions of Iron Maiden PR machine and their publishing company - this time revolving around 'Live After Death' because it's so interesting to see what was the official word back then compared to what's being said in the recent years. This time it's about the way and the reason why Maiden booked four nights in the Long Beach Arena, telling the actual story related to them donating their singles' sales money (in order to fully understand this read the following chapter 'Washington Wives' carefully). Thanks to the collection of magazine posters we got from a huge Maiden fan Ben Ministrio we can show you this amazing photo on the following page.

JENSEN
COMMUNICATIONS

SUITE G
4150 RIVERSIDE DRIVE
BURBANK, CALIFORNIA 91505
(818) 841-3343

FOR IMMEDIATE RELEASE

Contact: Jensen Communications
(818)841-3343

MAIDEN MANIA IGNITES IN L.A.

After the first two Iron Maiden concerts sold out immediately at the Long Beach Arena, fanatical Maiden fans stormed the arena box office, breaking windows and demanding that a third and later fourth show be added.

The near riotious situation occured when an unusually large crowd of fans showed up early for priority numbers. "When 2500 people showed up before 6:00 a.m. and thought there wouldn't be enough tickets, they became pretty wild," an Avalon Attractions (promoter) spokesman stated.

Due to the overwhelming enthusiasm for the four sold-out shows March 14-17, Maiden decided this was the ideal opportunity to record and film their performances for a live album and video late this year. Longtime Iron Maiden record producer, Martin Birch will oversee the recording, utilizing the Record Plant's mobile unit. All four shows will be recorded, but only the March 15th and 16th shows will be filmed with eight 35mm cameras including one on a Lomus crane.

Iron Maiden is in the midst of its history making "World Slavery Tour," which began last August with concerts behind the Iron Curtain. After Long Beach, Iron Maiden marches on to concerts in Hawaii, Japan, Australia, New Zealand and the northeast United States.

##

JENSEN COMMUNICATIONS

FOR IMMEDIATE RELEASE

CONTACT: Marele Clifford
or Randall Davis
(818) 841-3343

IRON MAIDEN DONATES U.K. SINGLE ROYALTIES TO ANTI-HEROIN AND DRUG ABUSE ORGANIZATIONS

LONDON (October 1985) -- Iron Maiden will donate their artist royalties from two new U.K. singles to anti-heroin and anti-drug abuse organizations in the U.K. including The Anti-Heroin Campaign, City Roads, Kick the Habit and Still Waters.

The double "A"-sided seven-inch single has live versions of "Running Free" and "Sanctuary" (the original studio recordings were the band's first two U.K. singles). Both tracks were recorded at the Long Beach Arena in California and are the first recordings of these songs to feature bandmembers Bruce Dickinson, Adrian Smith and Nicko McBrain. The single comes in a special poster bag featuring photos taken on the recently-completed "World Slavery Tour."

A special 12-inch single also will be released in the U.K. featuring those two tunes plus "Murders in the Rue Morgue" recorded at Hammersmith Odeon in London. All three tracks were produced by Martin Birch.

These British singles are certain to become instant collector's items since neither "Sanctuary" nor "Murders in the Rue Morgue" will be included in the forthcoming Live After Death two-record album. This fall also will see the release of a full-length retail performance video capturing the band's stage show.

A spokesman at Iron Maiden's management company said, "Iron Maiden is totally against drug abuse and we hope the contribution to various charities will play some part in relieving the situation. We hope that all Metal fans will remember that sports and music are far better highs than any drug."

# # #

IRON MAIDEN
Live After Death
ROCK "N" THE BOX VOLUME 2
SCULPTED BY ELI LIVINGSTON
ROCK IT
NUMBER OF THE BEAST
'N' The Box
CREATED BY DIGGER
For Ages 8 and up
WARNING:
CHOKING HAZARD – Small parts.
Not for children under 3 years.

IRON MAIDEN

Live AfteR DeATH

IRON MAIDEN
Live After Death

IRON MAIDEN
Live After Death

"That is not dead
Which can eternal lie
Yet with strange aeons
Even death may die"
H. P. LOVECRAFT
IRON MAIDEN

Live After Death
EDWARD T. H.
R.I.P.
IRON MAIDEN

IRON MAIDEN

IRON MAIDEN
Live After Death

IRON MAIDEN
The Official Story Of Iron Maiden

WASHINGTON WIVES

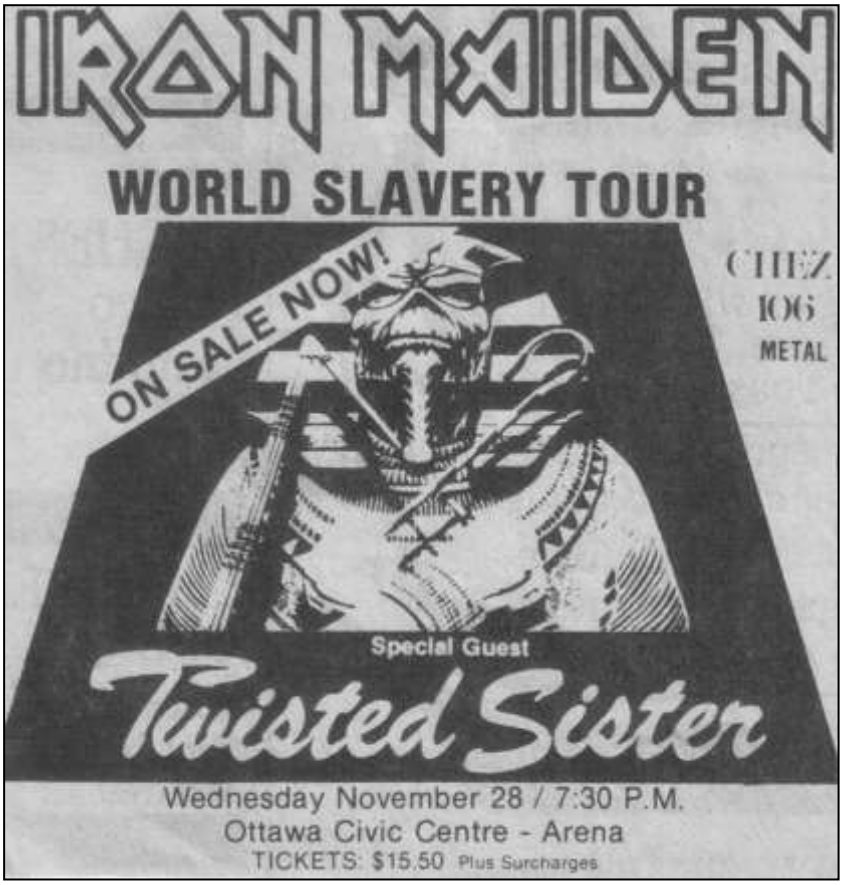
Many of you went to see the Hollywood musical parody 'Rock of Ages' starring Tom Cruise and Alec Baldwin, reviving the memories of Los Angeles' glam rock scene golden days. The younger audience possibly liked the 'We're Not Gonna Take It' scene with the bands and the fans having a sort of street riot in front of the journalists competing with the congressmen's wives but many of these fans don't really know that the 'fight' actually happened, led by the charismatic rebel Dee Snider who is the frontman of Twisted Sister - the bad boy of Rock 'N' Roll - who recently retired his legendary band after a forty year long career.

'We're Not Gonna Take It' by Twisted Sister was released in 1984 on their 'Stay Hungry' record, quickly becoming the anthem of rebellious youth giving them strength to resist the torture of school, parents and the system without being ashamed to be fans of rock and metal music. It was first released on April 24th 1984 on 'You Can't Stop Rock & Roll' single's B-side. 'We're Not Gonna Take It' came out two weeks later, reaching #21 on the Billboard's Hot 100 Charts. The author Dee Snider credits Slade and Sex Pistols for his main inspiration, while the music theme was modified or basically taken from the traditional American Christmas tune 'O Come, All Ye Faithful' which was covered in the later years by Twisted Sister on a Christmas compilation 'A Twisted Christmas' in 2006. The video for that song is considered a classic, portraying a child fighting his crazy father - a symbol of strictness and torture - representing a fight for freedom within the conservative traditional American family. The song's message performed in a hilarious way spread like wildfire and quickly got on the bad side of the political opportunists who tried to find a reason to ban it..

PMRC hired protesters while the campaign was at its peak.

When The Parents Music Resource Center (PMRC) was founded in 1985, they tried to categorize the song as violent, adding it to the famous 'dirty' list. This weird campaign was started by the politicians (and their wives)

mostly to bash the song preaching youth's rebellion, freedom and empowerment. For some reason the American establishment looked down at the song even though it's clearly promoting the values of free will and independence. Luckily, Dee Snider kicked PMRC's ass in front of the American Senate on behalf of rock and metal music, claiming the victory for all future generations. PMRC is an American company formed to increase parental control over children's musical choices, namely those considered violent of sexually suggestive. Looking at the R'n'B and rap hit songs of today all over the mainstream media it's almost funny knowing what was happening 30 years ago in the 'land of the free'..



Twisted Sister continuously supported Maiden in over 30 gigs (with certain breaks) during their immense 'World Slavery Tour' all across Canada and the United States in late 1984 and early 1985 - kicking off in Halifax on November 29th 1984 to be precise and ending in Tempe, Arizona on March 24th 1985. Maiden was playing with Twisted Sister right while their heads were on the plate and it's a miracle Maiden didn't end up on their 'Fifteen Filthy' list of unwanted songs. Be that as it may, the theme of Maiden's album and their songs didn't really give them any reason for this anyway. Reading the Billboard magazine from that time as well as some other music media proves that no one wanted bureaucracy trying to shut down the 'unwanted' music so both the publishers and the media started their own verbal resistance but it was extremely down low because no one was ready for a 'hard core' fight.

The Filthy Fifteen

ARTIST	SONG	RATING*
JUDAS PRIEST	"Eat Me Alive"	X
MÖTLEY CRÜE	"Bastard"	V
PRINCE	"Darling Nikki"	X
SHEENA EASTON	"Sugar Walls"	X
W.A.S.P.	"(Animal) Fuck Like a Beast"	X
MERCYFUL FATE	"Into the Coven"	O
VANITY	"Strap On Robby Baby"	X
DEF LEPPARD	"High 'n' Dry"	D/A
TWISTED SISTER	"We're Not Gonna Take It"	V
MADONNA	"Dress You Up"	X
CYNDI LAUPER	"She Bop"	X
AC/DC	"Let Me Put My Love into You"	X
BLACK SABBATH	"Trashed"	D/A
MARY JANE GIRLS	"My House"	X
VENOM	"Possessed"	O

*(Proposed) X = Profane or sexually explicit O = Occult D/A = Drugs or alcohol V = Violent

The famous hearing took place in August 1985 with Dee Snider, Frank Zappa and John Denver fighting for freedom of rock and metal music in front of PMRC members and the US senators Paula Hawkins and Al Gore. The hearing was supposed to gather expert opinion related to certain musical content, suggesting a rating system as a warning for the potential buyer for a sexually explicit or offensive themes. These artists addressing the senate was a thing for the ages and the open hearing was main news all across the American media. Dee Snider entered the room fully dressed in his stage clothes and bouffant hair, looking intimidating but thrown in the lion's den. Still, as soon as he approached the microphone he proved to be ready to take down anyone in a verbal duel - even if it was the future American president Al Gore. He opposed to Tipper Gore's interpretation of 'Under the Blade' proving that the song doesn't speak of sadomasochism, rape or bondage like Mrs. Gore stated but is instead his personal view of a surgical process, distancing himself from the accusation themes which were 'in Mrs. Gore's head'. He concluded that it's all just an attempt at banning the freedom of artistic expression in pop music.

The politicians calling them out were quite unfortunate to pick a fight against intelligent and well prepared musicians who answered all of their questions with ease, winning over the public on their side. The United States Senate Committee on Commerce, Science, and Transportation organized the public hearing which was a huge thing in the media, led by the senator Al Gore (soon to be president) as the main 'antagonist' in this story. The PMRC was founded by four women: Tipper Gore (senator's wife), Susan Baker (wife of Minister of Finance James Baker), Pam Howar (wife of Washington realtor Raymond Howar) and Sally Nevius (wife of John Nevius - President of the City of Washington's Council). Of course, it all started with Tipper Gore watching Prince's video for 'Darling Nikki' with her daughter. The song was a part of the Purple Rain's soundtrack, containing references to sex and masturbation ("I knew a girl named Nikki / I guess you could say she was a sex fiend / I met her in a hotel lobby / Masturbating with a magazine"). Susan got upset with her seven year old daughter singing Madonna's songs, whose lyrics she labeled as 'suggestive'.

Members of the Senate and the Committee were obviously surprised with Dee's articulate reasoning behind his criticism of PMRC's idea. He later stated: "They had no idea how fluent I was in English." The debate definitely failed to lean the public opinion towards PMRC. Even though a large number of publishers decided to put the so-called 'Tipper-stickers' labeling explicit content on records later on, the PMRC warning system never quite got the consumer's and music sales support. Even though the younger 'brutal' genre fans of today might think Twisted Sister are a bunch of 'pussies', it was Twisted Sister who fought the battle in their name as well, ensuring those albums continue producing and avoid being banned from the stores. The theatric Dee Snider's entrance before the jury can be seen here: www.youtube.com/watch?v=S0Vyr1TylTE

The late rock star Frank Zappa stated that PMRC's suggestion was nonsense in his speech, explaining it wasn't going to protect children in any way but solely remove the civil rights of those who aren't children anymore. He predicted the courts being buried for years trying to interpret PMRC's idea - concluding with the thought that no one forced Mrs. Gore to let Prince and Sheena Easton (who was also on the 'dirty' list) in the privacy of her own home.

The infamous 'Tipper Sticker', the hated sticker which was forced onto every 'unwanted' music record.

.

Upon realizing that both media and the public sided with the rock and metal artists, PMRC suggested a voluntary action by the RIAA and the music industry to develop 'guidelines and/or rating system' similar to movie industry's MPAA. In an additional note which was published in the Washington Post they claimed that printing the warnings and lyrics on the album sleeves would force record stores to put the albums with 'explicit' covers and lyrics away from the spotlight - resulting in pressure towards TV and radio stations not to air explicit songs or videos. They voiced their concern over reevaluating the contracts with musicians whose performances were considered sexually explicit or inciting violence, creating a basis for the publishing standards in the music industry. This article led to the removal of rock music and magazines from quite a number of American stores such as Wal-Mart, JC Penney, Sears and Fred Meyer.

Dee Snider is a man known for openly speaking his mind which he proved in many occasions. A year prior to the release of 'Stay Hungry', Twisted Sister challenged Manowar and Hanoi Rocks to a street battle of bands and their fans during their UK tour. The band appeared at the agreed location 'armed up' and ready to go together with their fans, but there was no one on the opposing side. This happened after Manowar called them 'pussies with makeup' in one of their interviews. After being arrested in Amarillo, Texas for obscenity, Twisted Sister became a generic symbol of so-called 'sick metal'. A few years later, in an interesting turn of events the American government used their music while removing the Panama dictator Manuel Noriega who was hiding in the Vatican embassy. During 2012 the republican candidate Paul Ryan used 'We're Not Gonna Take It' in his campaign before Dee asked him to stop because he was not supporting him. Dee Snider recently had a true media showdown with Kiss and openly attacked bands like Judas Priest and Scorpions during his farewell tour for faking their own just to raise the ticket sales. He said he didn't want to lie to both himself and his fans and that the tour was actually their last one after which there will be no more Twister Sister.

Where was Iron Maiden during all of this and how come they were not a part of the 'Filthy Fifteen' considering they were having a lot of problems 3 years prior to this with the release of 'The Number Of The Beast' album and the title song on their new single at the time? During 1984 and 1985 Maiden was mostly preoccupied with their mammoth programmed tour so they weren't so affected with the whole PMRC thing. We know that Twisted Sister played with Maiden numerous times but the thing escalated only after they did their part supporting Iron Maiden - ending up with Dee defending himself in front of the Senate. In the following text I want to explain that even though it's not strictly an 'Iron Maiden chapter' it still is extremely relevant to at least paint a picture of the 'free America' from that time with the whole story ending in the second episode already in the great trial of Judas Priest (to put it simply - the trial of the whole heavy metal as a movement). Bands like W.A.S.P. and Slayer published their own anti-PMRC statements and photos and it's no wonder Iron Maiden management joined them in their own PR statement which was addressed to the media during 1986. This is the statement in its entirety:

PMRC
WASHINGTON WIVES

CONTACT: Heidi Ellen Robinson
or Kevin Kennedy
818-841-3343

WHY ARE THESE LADIES AFRAID OF EDDIE?

BRITAIN (April 1986) - word has it that IRON MAIDEN, Capitol recording artist who has sold millions of records worldwide, has ended up on the P.M.R.C.'s non-favored lists. This was noted when promoters of the now-cancelled "Concert That Counts" were advised that Mrs. Nancy Reagan did not want these fine lads to perform on the show due to lyrical content.

A spokesman for IRON MAIDEN (who had hoped to be involved in an event that would promote anti-drug abuse) stated that the band strongly supports the anti-drug abuse programs in the United Kingdom. This commitment was illustrated most recently when IRON MAIDEN donated all proceeds from the groups most recent singles - "Running Free" b/w "Sanctuary", and "Murders in the Rue Morgue" - to UK-based anti-heroin campaigns. The band has also repeatedly made its stance clear in several media interviews.

"They find it strange to be labeled unacceptable because some 'moron' considers the band to be (quote) 'devil worshippers' , " the spokesman said. "This was due to one line in one of the group's 60 (sixty) original songs. It is obvious that youthful fans would take more notice of a band like Iron Maiden or Ozzy Osbourne in their stand against drug abuse than the older more middle-of-the-road artists.

"It is a great pity that a few bored Washington wives are prepared to withdraw such vocal support for such a worthwhile cause. The band is currently recording a new album somewhere in Europe and feels that muddled bureaucratic thought will only create road-blocks to constructive social awareness programs. It is a shame that Nancy Reagan and Susan Baker, although professing to promote anti-drug programs, are more interested in undercutting and antagonizing groups who would be the most effective spokespeople against drug abuse, simply for the sake of what they view as unacceptable lyrical content."

"Eat lead death, ladies!" Blackie set to burn.

W.A.S.P STING PMRC

BLACKIE LAWLESS, lead singer with HM band W.A.S.P., plans to sue Tipper Gore of the Parents Music Resource Center (PMRC) for infringement of US copyright laws.

Lawless claims that Gore, in her new book *Raising PG Kids In An X-rated Society*, not only deliberately misquotes the band's lyrics but uses the cover of their single 'Animal – F**k Like A Beast' without permission.

"I'm going to offer her two options," Lawless told the *NME*. "Either she gives me a written apology on nationwide TV or we are going to sue her for $50,000 to go to the charity of our choice. One thing's for sure – it won't be the 'Gore For President' campaign fund."

Tipper Gore's husband, Senator Albert Gore of Tennessee, is currently seeking the Democratic nomination for the Presidency. When I phoned the PMRC and asked to speak to Mrs Gore, I was given the number of her Press Secretary – *the same number as 'Gore for President'*.

"I thought two years ago," said Lawless, "*what* are these people all about? Grading records can't be all they're after – this must be a smokescreen for something big. Then Albert Gore announced his candidacy for the Presidency . . ."

When a spokesman for 'Gore for President' was asked whether the PMRC was a part of Senator Gore's election campaign and if the PMRC's silence on country and western music was totally unconnected with the Senator's Nashville roots, I was asked, in turn, if I would like to talk to the campaign's legal advisor.

Lawless claims to be a reluctant plaintiff – "I thought I could just shoo them away but it looks as if it isn't going to be that easy."

He claims that W.A.S.P. have been damaged by the PMRC campaign. Many US cities have banned W.A.S.P.'s 'outrageous' mock-violent stage show.

"I've been forced to pick up a cross that I never wanted to. I just wanted to live in Disneyland all my life. I never wanted to get politically involved in anything but this man could be the next President of the USA and if that happens then the only people who'll be able to get gigs will be Kenny Rodgers and Lionel Richie. I'll have to go to Venezuela and raise monkeys or something . . .".

Lawless admits that much of his anger is personal – "they came about *that* close to putting the last nail in our coffin . . .". He also claims that W.A.S.P. are adopting a more political bent lyrically. He is currently working on a song about Reagan's nuclear policy entitled 'Neutron Bomber'.

Lawless has a series of US TV interviews lined up in which he will further question the PMRC's political motivation.

"I'm going to crucify those people over this," he said. "I'm going to nail their asses to the floor."

Talking about the PMRC's almost total lack of concern about the lyrical content of black music, Lawless paraphrased comedian Richard Pryor: "White people drive through the ghetto and they see black junkies and they say – 'Oh look, George, isn't that terrible?' And then they go home and find that their own kids are junkies and they go – 'Oh Christ, it's an epidemic!'"

The last band to take the PMRC on were the Dead Kennedys, currently being prosecuted for the inclusion of an 'obscene' poster with their album 'Frankenchrist'. They unsuccessfully invoiced the 'Washington Wives' for mechanical royalties.

This latest row between rock acts and America's would-be moral guardians comes at the same time as EMI (UK) are contemplating the removal of 'Animal – F**k Like A Beast' from the B-side of W.A.S.P.'s forthcoming British single.

Steven Wells

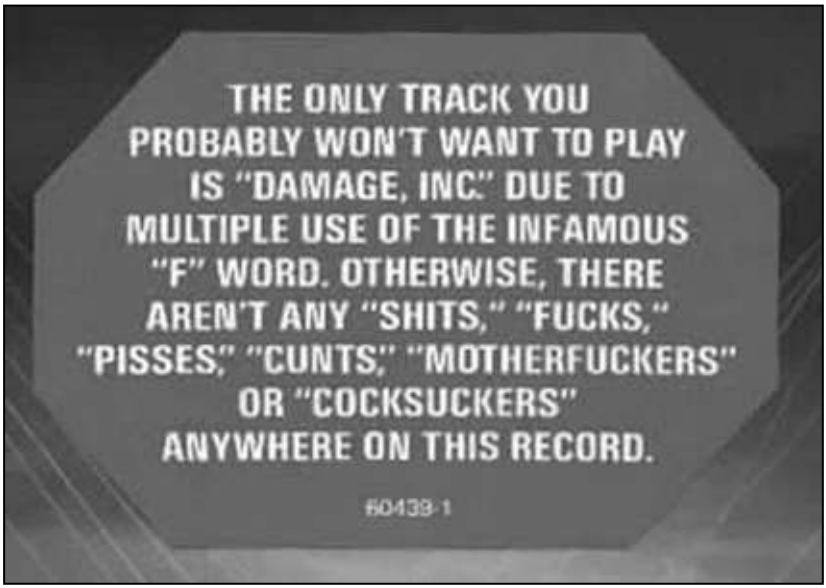
In the newspaper article we found on W.A.S.P.'s website you can read about them dealing with the PMRC, even accusing them for 'behind the scenes' actions during the presidential campaign. Knowing that Maiden's management stood behind W.A.S.P. it was obvious that they took a couple of shots at PMRC themselves. A brilliant illustration of Eddie the mascot from the previous pages was a part of the PR article in which Iron Maiden ingeniously half-revealed the name of the coming 'Somewhere in Time' album. Forwarding the money from the single's sales towards the heroin-fighting cause was possibly Maiden (known as a 'sporty' group) trying to buy some peace with the aggressive PMRC and it looked like a strategically well planned move on their behalf.

IRON MAIDEN
NEW LIVE SINGLE
RUNNING FREE
c/w
SANCTUARY
Produced & Engineered by Martin Birch
7" IN SPECIAL POSTER BAG
12" INCLUDES EXTRA TRACK
MURDERS IN THE RUE MORGUE
ALL ARTISTS' ROYALTIES FROM THIS SINGLE ARE DONATED TO THE FOLLOWING
ANTI-HEROIN & DRUG ABUSE ORGANISATIONS
The Anti-Heroin Campaign · City Roads · Kick the Habit · Still Waters
EMI 5532
EMI

A part of the newspapers advertisement with Maiden naming the charities getting a part of their single's sales. The same thing applied to their second single 'Run To The Hills' / 'Phantom of the Opera'.

As it turned out they didn't manage to dodge PMRC with this move so the PR article aimed against them is completely understandable because Maiden had a completely valid reason to strike back.

A big 'fuck you' to the people behind 'Parental Advisory' tickets was given by Metallica releasing their legendary 'Master of Puppets' in 1986 and featuring a STOP sign shaped red sticker with a clear message:.



Čuveni sticker' sa albuma 'Master of Puppets' grupe Metallica.

Even though Iron Maiden kept themselves aside from all the drama, evading the main PMRC issues (intentionally or not), this part of metal's history but the following one as well featuring Judas Priest is something the newer generations simply have to know because no one should forget about how metal was born and the fight people fought for rock and metal music back in the day. In this moment when we are all divided by genres and disputes among bands it's very nice to remember the times when everyone stood together fighting for one cause!

If the PMRC case in which Dee Snider clearly claimed victory as a makeup-wearing bouffant-haired bad boy of metal leaving even senator Al Gore powerless was just a battle the establishment had lost, the war of politics against metal music was still going strong and the case against Judas Priest held in Reno, Nevada in 1990 was supposed to be their great revenge for all that was rubbed in their faces after Snider triumphed over them. The trial saw Judas Priest accused of two deaths - young men of 18 and 20 respectively, and had the potential to completely seal the future of metal music as a whole. Still, the band members wouldn't let that happen and the defense did everything they could to maintain a high level of expertise. There was even some epic moments, like the one where Rob Halford had to do an 'a cappella' version of a Judas Priest song in front of the judge and the jury..

Rob Halford singing in front of the jury, YouTube screenshot.

In order for me to give you some basis for further investigation I have read over 60 pages related to the trial, including the statements of numerous people related to the case itself. 'Better By You, Better Than Me' is a song by Spooky Tooth from 1960 covered by Judas Priest on 1978 on 'Stained Class'.

Their version was heavier, and was the only single from the mentioned album but didn't find its place on any of the charts. It became much more famous after the accusation that the subliminal message from the song made two young men commit suicide which made Judas Priest come before the court in Reno, Nevada. At the end of the process the accusations were dropped but the case itself really meant a lot to the musical scene itself because it was the first time ever to pose certain questions and solve long-standing dilemmas. Of course, the trial was closely watched by the chairmen of the biggest music industry corporations, just like constitutional lawyers. Dr. Timothy E. Moore was a witness on the Priest's side and stated that the accusing side already won just by managing to bring this thing to court..

On the previous page there is a cover that did no favor to Judas Priest during their court hearing because it could have easily be interpreted as inciting suicide as a shot through the head (the opposing side interpreted it as a rifle on one side and the bullet exiting on the other).

The case against the Priest was eventually dropped, because “no subliminal message (that wasn’t even recorded) couldn’t have been held responsible for those suicides”. It was clearly visible in the preliminary investigation process already, when the judge’s verdict was that the subliminal messages couldn’t have been protected by the First Amendment of the United States Constitution because they cannot even be noticed by definition and therefore can’t be a part of the dialogue - even though the defense was clinging to that famous freedom of speech amendment in particular in the beginning of the process. The judge was quite decisive in charging CBS for a fee of 40,000 US Dollars but it does seem it was a law stunt because they’d be forced to pay 6,2 million US Dollars had they lost the case.

In the summer of 1990 the band was dealing with the lawsuit surrounding the case of suicides due to shotgun wounds during 1985 and their consequences for 18 year old Raymond Belknap and 20 year old James Vance in Sparks, Nevada in the United States. On December 23rd 1985 Vance and Belknap - after heavy alcohol consumption accompanied with marijuana smoking and constant listening to Judas Priest came to the Lutheran Church playground in Sparks with a shotgun having decided to end their lives. Belknap was the first to put the barrel of the rifle under his chin. He died instantly after pulling the trigger. Vance also shot himself but somehow survived with serious head injuries. During his remaining years he’s had over 140 hours of surgeries and lived in extreme, excruciating pain. He didn’t live to see the trial but managed to give his version of the horrendous event before he passed away.

His friend Raymond and James had a so called suicide pact. He supposedly told the Reno Journal that listening to Judas Priest’s song and the album it came from made him feel programmed for self-destruction with nothing left to do but ‘push the button’. He said he knew what he was doing, that he wasn’t afraid and didn’t want to die but had no choice because the song ‘programmed’ him. The statements for the press shouldn’t be taken for granted even though they were used at court as a part of the incriminating

material. Of course, different sources started to emerge with different versions of Vance's statements - in a particular one he did say he was afraid after his friend blew his head off with a shotgun in the way that he was going to be accused for his death, which made him panic and try to commit suicide himself. Due to the nature of the wound and numerous complications Vance died three years after trying to commit suicide, having overdosed on painkillers. Soon after the trial Judas Priest released what's widely considered to be one of their best albums of all time - 'Painkiller'. Whether or not that was a coincidence - we will probably never know.

James Vance just before his death. Grave consequences of the shotgun wound. YouTube screenshot.

Comedian Bill Hicks mentioned the case in one of his stand-up routines, asking 'why do musicians want their fans to die'. He had a sketch imitating Judas Priest being drunk on power, money and glory coming up with subliminal messages as a solution to all of their problems. Another comedian, Dennis Leary also commented on the hearing in his 'No Cure For Cancer' album saying metal bands should be using way more subliminal

messages on their records, like ‘kill the band, kill your parents and kill yourself in the end’. Jay Leno also had a go at this hearing in particular. It was often commented on by a large number of mainstream stars inside and outside of music industry. The Bloodhound Gang’s song ‘Lift Your Head Up High’ explicitly tells the listener to commit suicide, even including the part which, when played backwards says ‘backwards like Judas Priest did’ - inviting the listener to eat Chef Boyardee products. Mr. Show’s episode „The Return of the Curse of the Creature's Ghost“ contains a sketch with an imaginary band ‘Titannica’ being on trial, accused by one of their fans for being forced to commit suicide after listening to their song ‘Try Suicide’.

The parents of the late boys and their legal team led by a Nevada lawyer Ken McKenna claimed that the subliminal message ‘do it’ was added to Judas Priest’s song ‘Better By You, Better Than Me’ on the ‘Stained Class’ album (which is actually a cover of Spooky Tooth’s song). They also stated that the ‘order’ from the song was the trigger forcing the lads to commit suicide. The court hearing went from July 16th until August 24th 1990 when the charges were dropped. One of the defense witnesses Dr. Timothy E. Moore ended up writing an article for the Skeptical Inquirer magazine with the chronological list of events at the trial. Later in 1991 the documentary 'Dream Deceivers: The Story Behind James Vance vs. Judas Priest' was made, also documenting the hearing in its entirety. This is where we can see the vocalist Rob Halford commentating on the subliminal messages accusations, claiming that it would be extremely counterproductive on their behalf and that they would probably use a ‘buy more of our records’ one had they intended to use them in the first place. As far as the ‘do it’ message having the role of a suicide trigger Halford stated that it didn’t have any direct or orderly attitude.

The verdict was extremely important for the ultimate freedom of metal music and Dee Snider of Twisted Sister played a huge role in the first wave of accusations. After a certain priest’s son committed suicide supposedly after listening to Ozzy Osbourne’s ‘Suicide Solution’ his parents also ended up blaming subliminal messaging in the song. In that case the court just quoted the conclusion from the Vance vs. Priest lawsuit, concluding that subliminal messages cannot be proven. Today, the albums with the ‘explicit’ or ‘violent’ stickers prove that the arguments surrounding actions caused by certain lyrics live on but without the emphasis on subliminal messaging which is a huge

relief. Metal music as a whole under this trial has to be perceived as something which was under constant political assault back in the day and that it was all a common, mutual enemy. Looking back at it from today's perspective these trials almost seem funny, comparing those lyrics with what we come across today within the lyrics of the most commercial music genres.

Despite creating national hysteria which made countless parents develop maniacal control over their teenage children, proving that it was indeed Judas Priest's music that pushed two teenagers towards committing suicide was way harder than the plaintiff expected. They were never able to clearly prove that subliminal messages were a part of the album to begin with and this is exactly why Judas Priest were cleared of all charges.

Final conclusion of everything written in this chapter would be that in a paradoxical turn of events after all these fights and trials which were quite serious - the infamous 'Tipper Sticker' (Parental advisory, explicit content) became a sign of something highly appreciated in both pop and rock and metal music, especially leaning towards the more extreme genres. If the artist used to be terrified of the sticker in the old days, now they would gladly put the sticker on their record themselves even if they didn't have a reason to do so - just to emphasize that it's their own album containing the unwanted 'explicit' materials, mostly in the lyrical department.

Iron Maiden were led by a clever management, managing to come out of this whole 'musical industry transforming' story unscathed with no stickers labeling their later albums (even though there could have been some). In the meantime the music scene did change so the bands, management and the labels had to focus on something else; evolution and the digital era of the music industry.

With this chapter we end the story surrounding the legendary 'Powerslave' and 'Live After Death' albums, as well as the time which put a permanent mark on their careers and the music industry as a whole. Thirty-three years later we're more than aware it was something which will never happen again - but still worth discussing, passing it on to future generations with pride, because we were living in the years when all of that was happening!

IRON MAIDEN
POWERSLAVE

SOMEWHERE BACK IN TIME

Ever since Iron Maiden announced the first one of their 'history' tours with the DVD that came along with it, with all due respect towards the first four albums I honestly worship as well as the early songs I couldn't wait to hear played live, in my mind I was already on the next step I've so eagerly awaited but from what I was able to hear from countless Maiden fans - they all felt the same way. While we have to give credit to their early works and their basic stage production, everyone was well aware of Iron Maiden's full potential as well as what the appropriate theme for the history tour is supposed to be like. Even though they neglected incarnations of quite interesting renditions and live productions related to 'Piece of Mind' and 'Somewhere in Time', the new incarnation of 'Powerslave' seemed like everyone managed to 'forgive and forget'.

Comparing 'Eddie Rips Up' tour from 2005 with barely 46 concerts with 'Somewhere Back in Time' tour from 2008 and 2009 which had close to a 100 concerts it feels like Maiden planned to wrap up the 'Early Days' part as soon as possible to be able to fully focus on the 'real deal'. With this in mind, they weren't even that well prepared for that tour so it ended up seeing some 'alterations' as far as the set list and stage visuals are concerned. The sexy dancers from 'The Number of the Beast' were off, as well as the 'Big Eddie' which always came to the stage during 'Iron Maiden'. Also, while the old school fans were very happy with the set list, the younger audience found the set list to be extremely boring (a couple of songs aside) which led to a couple of situations when you were able to hear them chant 'we want Fear of the Dark' in the middle of the gig.

The highlight of the tour was surely the Ulevi stadium in Gothenburg, Sweden which was completely sold out in a record time, with the national TV filming Iron Maiden's show in front of 60 000 fans. Despite excellent PR reviews, the reaction to the tour was mediocre at best. I visited the first part of the tour as well (Poland) before they even changed the set list as well as their gigs near the end of the tour and I can assure you the hardcore fans were absolutely euphoric opposed to casual metal fans which seemed bored

and only bought the tickets to see Maiden and hear the most famous songs and not some ‘obscure’ stuff like 'Another Life'. The band was possibly aware of this and realized they need to mix things up drastically. ‘Eddie Rips Up’ was a very simple tour without any flashy elements. They could have done a similar thing with their weakest album ever and still pull it off because the route was pretty standard. A bit of classic European countries, a bit of UK (excluding Iceland as they usually do) followed by the American, mostly festival support kind of a tour.

Iron Maiden - Live in Chorzow, Poland 2005, with girls dressed in devil's custumes. YouTube Screenshot.

Do you remember the infamous Ozzfest 2005 incident, later renamed to ‘Eggfest’ when the band got ‘egged’ while on stage with the blessing of Sharon Osbourne (I weren’t there but that’s what the reports say), with their PA system getting turned off multiple times? This happened at the very end of their American part of the tour, of course. But what actually led to all

of this happening? When Maiden realized that 'Early Days' set list reception wasn't as good as they hoped it would be, the possibility of the same reception in the United States was pretty high. The correct move was to reduce the set list to the most known songs without adding new ones, keeping the integrity of the tour itself. Taking part in a festival was the best possible excuse for something like this and knowing Maiden headlined every event they played, the only way for them to have a shorter set list was not to play the headlining role. If there was ever a band having the right and honor to come out to the stage after Iron Maiden in that time, it was Black Sabbath.

Maiden killed many birds with that particular stone, as the old saying goes. Ever since 1988 (which was covered in my book 'Seventh Son of a Seventh Son') Maiden had a problem with the US audience which basically made them what they are with statements about American audience not understanding metal - just because that particular album wasn't as successful on American soil as the previous ones. From that moment until 2005 Iron Maiden wasn't as popular in the United States and their tours got reduced drastically. The band knew they needed something massive for their comeback. 'Rock in Rio' started a huge story in Brazil and Latin America and 'Eddie Rips Up' just needed to help a bit to open up the doors of United States and Canada for what was coming (Somewhere Back In Time 2008) and the best possible way to get that free promotion was to play in front of a huge audience at a massive festival with quite a diverse lineup which was Ozzfest. While many of the oldschool fans ended up confused with Maiden shortening up their set and accepting to be the 'second' band in this series of music festivals it was actually a brilliant marketing stunt for them to get back among the 'great' in the United States. If we take a look at the incident occurring at the very end of the festival series which quickly became global news, one might even see it as a natural order of things. This is a reminder for the fans, from Wikipedia:

At Iron Maiden's last Ozzfest performance, on 20 August 2005 at the Hyundai Pavilion at Glen Helen in San Bernardino, California, several negative events took place. During the first song, several members of the crowd, brought on by Sharon Osbourne, bombarded the British metal band

Iron Maiden with eggs, bottle caps and ice after vocalist Bruce Dickinson allegedly ridiculed Ozzy's need for a teleprompter during his performances, as well as the Osbourne family's ventures into reality television (The Osbournes, Battle for Ozzfest). During three of Iron Maiden's songs, the P.A. system was switched off, cutting power to vocalist Bruce Dickinson's microphone and then to all the band's instruments. During the concert, Bruce Dickinson can be heard accusing the festival's organizers of deliberately cutting off the band's power. On Iron Maiden's departure, Sharon Osbourne came on stage to make a few statements, telling the audience that she "absolutely loved Iron Maiden" but thought that the lead singer Bruce Dickinson is a "prick." Rod Smallwood, manager for Iron Maiden, issued a statement shortly after the debacle condemning the attack on the band. On a later Howard Stern Show, in 2006, Bruce Dickinson commented, "Did I have a go at Ozzy and Black Sabbath? No. Why would I? But I do find The Osbournes TV series loathsome, and the whole cult of reality TV celebrities disgusting."

Aug
25
2005
Iron Maiden's Official Response on Ozzfest Incident
posted at 4:31 PM by deathbringer. (29 Comments)
Band Photo: Iron Maiden (?)
Iron Maiden manager Rod Smallwood has issued the following statement concerning the band's treatment at their final Ozzfest appearance in San Bernardino (line breaks inserted for readability):
"Maiden are currently returning from America and preparing for UK festivals this weekend and don't wish to waste time giving Sharon Osbourne's statement the dignity of a reply. Considering the disgraceful nature of the events that occurred they feel it's a pretty dismal effort at self justification and they don't think Metal fans are at all gullible and that they will easily see through it. They want no more to do with this sorry incident and are very much looking forward to headlining Reading and Leeds Festivals this weekend.

Metalunderground and other music, even mainstream media everywhere reported on the Ozzfest incident.

In this type of a duel, what did Iron Maiden have to lose? Bruce Dickinson was very negative speaking of Ozzy, or reality shows in general to be more precise as soon as the American tour started which was 18 gigs total - and

Sharon waited for the very last one to get her revenge. Why? The answer is simple. Had she decided to do it earlier she would risk Maiden leaving Ozzfest in the very last moment, bringing a lot refund issues for the organizer as well as extremely bad publicity. But why did Bruce go for a public speech in front of Ozzy's crowd at a festival organized by him and headlined by his band? Isn't that a weird move against someone who's your host?

I think it's quite possible 'someone' told Bruce to do what he did. It's a practice Iron Maiden is known for - just remember Donington 1987 and Bruce doing that 'guerilla' announcement for Maiden headlining Donington next year while being on stage with Bon Jovi. Such stunts were Maiden's tradition before and after Ozzfest. Being familiar with Bruce's temperament that 'someone' knew exactly what he was doing and no matter how it would have all ended, Maiden would have had the upper hand. Sharon Osbourne's reaction was impossible to predict and no one knew how it was going to manifest itself. Maiden wrapped up a successful tour and that incident only strengthen their bond with the audience. The immediate statement for the media by their manager Rod Smallwood which was also published on Maiden's website was so mild and generic (and knowing his nature as well) it just made me wonder if everything was simply scripted for Maiden to finally get back in the game on the American market, becoming a relevant metal act once again which was a key thing for what was about to come.

Do you remember the 'A Matter of Life and Death' tour where Maiden played the entire album for the first time in their career combined with some classic songs at the end? It's no coincidence it started in the United States for the first time ever and it is surely no coincidence we saw Bruce ripping up a fan's sign that said 'Play Classics' at the very beginning of the tour. That was a move which triggered mixed reactions from Iron Maiden fans even though Bruce only tried to emphasize on the importance of their new record which would create the hype for the upcoming tour on which they would be playing their classic songs exclusively. I would also like to point out that this album was the first one to enter the Billboard's Top 10, reaching #9 which is a feat that even the 'classic era' albums didn't

manage to accomplish, not even their return with 'Brave New World' which fans loved way more than 'A Matter of Life and Death'. Again, why? You just need to put two and two together, combine statements with facts and realize that while a lot of stuff may come across as coincidence; in reality things are actually way more complex than anyone can even imagine.

This introduction was obligatory for me to begin the story of how they brought back the magic from 'World Slavery Tour' for a new tour which kicked off in 2008, to the absolute delight of fans. The hype around this one was huge ever since Maiden announced the first 'history' tour and everyone just waited the official announcement. When it finally happened it really was explosive! And I mean that literally because for the first time in their career they kicked off in Mumbai, India (formerly named 'Bomb'). Beginning of the tour (February 2008) already proved that it's not going to be anything like their previous one speaking of size, relevance, production value and marketing - even the transport type. Maiden set off to conquer the East once again (not the Iron Curtain this time but Far East and India), showing the desire and strength to pioneer and reach new markets 24 years after the original 'World Slavery Tour'. They became the first metal band to open up the Indian market in such a spectacular way, putting it on the global concert map. It was a big turning point in the music world as we know it, and numerous countries in Middle East and Far East followed (China, Philippines, South Korea and UAE) together with the whole of Latin America. After India, Australia, Japan, USA and Mexico came Costa Rica and Colombia - all of this possible thanks to Iron Maiden using an airplane for their tour. Unlike all of those bands that rented a plane throughout their history, what Maiden did was brand their own Boeing and put all of their production inside together with the band and crew members - setting out for a huge adventure called 'Flight 666', piloted by no other but Bruce Dickinson himself. This information proves just how immense the tour was compared to the previous one. Check out the details of the tour recorded on the 'Flight 666' documentary:

FEBRUARY

Fri 1, Mumbai, INDIA, Bandra Kurla Complex
Mon 4, Perth, AUSTRALIA, Burswood Dome
Wed 6, Melbourne, AUSTRALIA, Rod Laver Arena
Thu 7, Melbourne, AUSTRALIA, Rod Laver Arena
Sat 9, Sydney, AUSTRALIA, Acer Arena
Sun 10, Sydney, AUSTRALIA, Acer Arena
Tue 12, Brisbane, AUSTRALIA, Entertainment Centre
Fri 15, Yokohama, JAPAN, Pacifico
Sat 16, Tokyo, JAPAN, Messe
Tue 19, Los Angeles, California, USA, The Forum
Thu 21, Guadalajara, MEXICO, Auditoria Telmex
Fri 22, Monterrey, MEXICO, Arena Monterrey
Sun 24, Mexico City, MEXICO, Foro Sol
Tue 26, San Jose, COSTA RICA, Saprisa Stadium
Thu 28, Bogota, COLOMBIA, Simon Bolivar Park

MARCH

Sun 2, Sao Paulo, BRAZIL, Palmieras Stadium
Tue 4, Curitiba, BRAZIL, Pedreira Stadium
Wed 5, Porto Alegre, BRAZIL, Gigantinho
Fri 7, Buenos Aires, ARGENTINA, Ferrocarill Oeste Stadium
Sun 9, Santiago, CHILE, Pista Atletica
Wed 12, Puerto Rico, USA, San Juan Coliseo
Fri 14, New Jersey, USA, Izod Arena
Sun 16, Ontario, CANADA, Air Canada Centre

11 countries and 23 tour dates in only 44 days with 4 continents included (North and South America, Australia and Asia). And it was all just a warm-up. May and June marked the beginning of American and Canadian part of the tour, moving towards Europe in late June where Maiden did around 40 gigs in over 20 different countries at some of the biggest concert venues in their career. The one at Twickenham stadium in London is worth remembering because that's where Maiden demonstrated their full power. Still, power

demonstration is a tricky business and Maiden decided to ignore the massive demand on this tour and only play one gig at the Twickenham Rugby stadium. The massive stadium with a capacity of over 80 000 was almost sold out which showed Maiden's greatness but also vulnerability because a nearly sold out stadium looked really impressive but it was the only UK gig on the tour and their first ever UK stadium which they failed to sell out - something hard to believe knowing all the stadiums they played across the planet. This time Rod Smallwood knew it was an 'all or nothing' moment because never again will a 'history tour' be able to sell out a stadium in the UK. O2 Arena in London - possibly, maybe even 2 days in a row, but never a stadium. The only tour able to do it was the one related to 'Powerslave' and the stage set that came with it!

The back side of the tour shirt from the following page sends quite a message, and it was Rod Smallwood himself who was the happiest with the stadium choice, being a huge rugby fan himself. Maiden realized this was the moment they needed to take advantage of because the magic of 'Powerslave' was back with a vengeance, putting them directly under the spotlight. It proves just how important that record was for Maiden and how much it meant for their leap from a promising metal act to massive rock superstars.

Playing in India and then Australia which they didn't visit for over 15 years successfully copied the concept of visiting the Eastern Bloc - as far away as possible from the metal mecca of Europe and the United States. It was a move which guaranteed media attention and playing it safe when it comes to ticket sales and fan 'hysteria'. Photos from somewhere far away kept coming, showing the amazing stage scenery and Bruce with a 'Powerslave' mask together with the long awaited set list with 'Aces High' as the opener and the most memorable moment being the epic 'Rime of the Ancient Mariner' and the brilliant finale with the massive mummified Eddie during 'Iron Maiden'.

Iron Maiden came out guns blazing in their huge expansion reprisal. Reissued and finally digitalized 'Live After Death' (this time on a DVD) once again proved why it is widely considered to be the best or one of the best live videos in rock and metal history while the band teamed up with Derek Riggs, the illustrator to once again do his magic with the Ancient Egyptian visuals. The fantastic album cover with cyborg Eddie from 'Somewhere in Time' destroying sand-covered pyramids and rises above them in a form of a resurrected winner - once again showing the world exactly how it used to be back in 1984. Never before has Iron Maiden been so popular in the mainstream press. The airplane which the fans titled 'Ed Force One' in a giveaway was a huge bait for the media, especially knowing that the person flying the plane was the vocalist Bruce Dickinson himself. The second thing the media was so interested in was the documentary 'Flight 666' which not only got released on DVD but hit the theaters worldwide, causing a fan stampede towards cinemas across the globe. I remember seeing it in my country Croatia, and it was a level of euphoria impossible to find even at Star Wars premieres.

Iron Maiden had another great and smart move, causing absolute joy among the fans and proving their management is quite familiar with the 'new' times which caused so much trouble for the music companies trying to adapt. They released a compilation album called 'Somewhere Back in Time' covering the history tour but decided to make it available as a free download so the new generations of fans which might not be introduced with their early works could learn what Maiden really was and how rich their history is.

Somewhere Back in Time - Derek Riggs back in the saddle doing the visuals was a brilliant move.

Exploiting everything this album was and could have been didn't stop there. Iron Maiden's official photographer John McMurtry published a book which was also called 'Flight 666' related to the 'Somewhere Back in Time' tour, with the statue of Eddie even ending up as a museum exhibit in the O2 Arena.

'Somewhere Back in Time' tour was just what Maiden needed to carry them from a 'middle' era towards a magnificent finale and many believe that it could have been a perfect moment to end their career - had they decided to do so. But, of course not. Not only have they not considered ending everything then and there, but upon finishing the European part of the tour with their gig in Moscow - Iron Maiden announced another trip across the globe in 2009.

FEBRUARY

Tue 10, Belgrade, SERBIA, Belgrade Arena
Fri 13, Dubai, ARABIA, Amphitheatre
Sun 15, Bangalore, INDIA, Palace Grounds
Fri 20, Auckland, NEW ZEALAND, Mount Smart Stadium
Sun 22, Christchurch, NEW ZEALAND, Westpac Arena
Wed 25, Monterrey, MEXICO, Estadio Universitario
Thu 26, Guadalajara, MEXICO, Arena VFG
Sat 28, Mexico City, MEXICO, Foro Sol

MARCH

Tue 3, Alajuela, COSTA RICA, Estadio Alejandro Morera Soto
Thu 5, Caracas, VENEZUELA, Poliedro De Caracas
Sat 7, Bogota, COLOMBIA, Park
Tue 10, Quito, ECUADOR, Estadio Aucas
Thu 12, Manaus, BRAZIL, Sambodromo
Sat 14, Rio De Janeiro, BRAZIL, Praça Da Apoteose
Sun 15, Sao Paulo, BRAZIL, Autodromo
Wed 18, Belo Horizonte, BRAZIL, Mineirinho
Fri 20, Brasilia, BRAZIL, Estadio Mané Garrincha
Sun 22, Santiago, CHILE, Club Hipico

Thu 26, Lima, PERU, Estadio Nacional
Sat 28, Buenos Aires, ARGENTINA, Vélez Sarsfield
Tue 31, Recife, BRAZIL, Jockey Club

APRIL

Thu 2, Sunrise, Florida, USA, Bank Atlantic Center

After the massive concert in Split (Croatia) at the Poljud Stadium in front of 30 000 people it was impossible to expect anyone would dare book Maiden in the same ex-Yugoslav region but they ended up playing at Arena Belgrade in Serbia just six months after, selling out the venue (capacity of 20 000). New Zealand got their 'five minutes', Dubai, India once again, Venezuela, Ecuador, Colombia, Mexico, Chile, Peru, Argentina and of course Brazil being Maiden's biggest stronghold for the last two decades. The tour ended in the United States, just like the one in 1984, but immediately after they wrapped it all up it was clear that Iron Maiden could travel the world for the third time with the same tour, selling out all the venues they played. Still, time was ticking increasingly fast and they knew it's impossible to dwell within the old, reminding themselves of those magnificent years - the years of Iron Maiden's absolute dominance.

Merchandise was an even crazier story. Completely sold out, almost instantly at concerts while disappearing from the official web shop faster than anything else before or after. We witnessed some amazing sales on their next history tour called 'Maiden England', just like during two of their following album tours but literally nothing could have matched what was happening in 2008 and 2009. If there was ever a time when Maiden was close to what they used to have back in the 80's, this was it - and they were even more successful in some segments.

It's hardly a mystery figuring it all out. Maiden showed - or better yet, the fans did - what was their commercial highlight. My favorite album has always been 'Somewhere in Time' but I can't ignore the numbers and facts and Iron Maiden is surely aware of it as well. Sadly, it was a tour we will never witness again even though I'm absolutely positive Maiden would set some new records if they decide to do it all once more.

It's reasonable to expect Maiden to slowly begin closing down the curtains on their career. If we're going to trust the speculations and chronological logic which says that the end of 'The Book of Souls' tour across Europe and the United States will mark the beginning of a new 'history' tour revolving around 'No Prayer for the Dying', 'Fear of the Dark' and the subsequent 'A Real Live' album as well as 'Live at Donington'. After all of that the fans expect a new album tour accompanying their new, still unknown record, then a possible final 'history' tour surrounding the Blaze Bayley era (if they decide not to include it in their previous tour) which brings us to the full circle because by that time over 20 years will pass since the release of their reunion 'Brave New World' album. I know it's really hard to grasp all of this but the end is inevitable. Be that as it may - it's exactly what they were telling the Rolling Stones in the late 80's and they are still here 30 years after, having a new album to prove they don't plan on stopping any time soon. With all due respect, there a big difference between playing in the Stones and playing in Iron Maiden.

Iron Maiden is not a band giving out their 100% - they give more than that. Both Bruce and Steve repeatedly stated they would rather call it quits than play below the standard they've set for themselves throughout all these years. Unlike many other bands, Maiden never let the band become a parody of themselves.

Pathetic endings of stories about something great and hardly repeatable is something no one likes to hear even though they sound impressive because they just remind us that everything has to end at one point in time. But what if something truly is immortal? What if something is stronger than death itself? 'Powerslave' is an album which raised and brought together generations of fans. Kids and middle aged man alike, old men on the barrier is something you won't be seeing that often. Maybe intentionally and maybe completely not (I lean towards the first one) Maiden found themselves unable to reach back towards the magic of Ancient Egypt, mummies and the pyramids so they turned towards the Mayan hieroglyphics instead, Mayan pyramids instead of Egyptian ones, Mayan jungles replaced Egyptian deserts, Mayan rituals instead of Egyptian rituals… again building on ancient foundations to create magic which went on to conquer the world clearly inspired by their golden days.

Mayan sacrifice ritual. Taken from Givinglfeonline.com

However, 'Powerslave' undoubtedly deserves its own throne. It's been 33 years before these words were even written and 'Powerslave' just kept becoming increasingly relevant and monumental. Just like Eddie's famous illustration on the book's closing page it has a message for us: 'We made it, like a boss'.

HAPPY HOLIDAYS

PHOTO AND LYRICS CREDITS

I have received some of the private photos (from shows, etc.) from the interviewees via e-mail, or have been given permission to download them from their Facebook pages and use them in this book. Although I have always insisted on getting the author's name, sometimes it was unclear who took the photo during a show or other occasion. In such cases, I have credited the owner of the photo in good faith, to the best extent of my knowledge. I always aimed in this book to respect the author's intellectual proprety and state a photo's true author.

Most of the images used in the book are from my private collection or courtesy of the people I've interviewed. All of them gave me permission to use some of the images originally posted on their personal Facebook or Twitter profiles or from their websites. I have asked for permission to use each of them and if the author should be mentioned. Also, most of the images are more of private than public character. Those which don't have captions are explained in this list, sorted by page number:

Page 26 - Dave Murray on Dortmunt 1983 festival.
Page 48 - MTV VideoMUSIC Awards
Page 117 - Turbosound equipement. Courtesy by Music Group
Page 123 - Iron Maiden guitars. Courtesy by Andy Gibson Guitars
Page 133, 138 and 142 – Iron Maiden photo attached with Press Release
Page 146 - Club Adria in Poland
Page 150 - Kerrang Magazine Cover. Courtsy by Kerrang Magazine
Page 201 - Maiden magazine poster. Clipping by Ben Ministri
Page 214 - Dee Snider Senate hearing. Taken from Wikipedia

Large number of PR Photos together with press releases and press clippings for this book I received from Iron Maiden fans and collectors and my collaborators with their permission to use. Huge thank you to all of them.
Posters, illustrations, visuals, postards, tour programmes, ad desingn, t-shirt and merchandise design courtesy of Iron Maiden
Fragments of Iron Maiden Lyrics - courtesy of Zomba Music Publishig Ltd.

ACKNOWLEDGEMENTS

This book wouldn't have seen the light of day, hadn't it been for the immense and complete support from the members of both the Croatian Iron Maiden fan club and the Iron Maiden online club. I have created this book thanks in part to their advice, questions, suggestions and guidelines and I hope the final product will please them all.

I would like to thank every person whom I've interviewed, including those who decided not to extend me that courtesy. Thanks to my parents and my brother for their patience, Fani Plosnić for translating this book into English. The term 'translate' actually doesn't do them justice, because when you're a Maiden fan you don't just translate the words, you transfer your soul onto paper and give the text a special kind of warmth. Thanks to Christian Sorkalla, Alex Yakovlev, Matthew Ward for all thoughts and advices and also thanks to Anastasio Guerero, Heiko Rödl and Ramus Stawnsborg, Boaz Bar Levy, Ben Ministri and Robert Cook for their contribution with Maiden memorabilia pictures. I also owe my gratitude to Violeta Šunić for her unbeliveable creative contribution in book design, layout job and packing. She is also my good spirit behind all orders and shipping activities. Thank you (last, but not least) Doria Car for for her last moment help.

Finally, a big thank you to every member of Iron Maiden, past and present, and every person who ever worked for the band. Keep doing the greatest job in the world. We, the fans, will always support you!

***

NOTE: If you want to read more about 'Cheese Incident', 'Poverslave' curse, whole 'World Slavery Tour' (anecdotes, pics, facts, interviews), stories from support bands, merch fact and details, available bootlegs, you can find all of that and much more in my upcoming 'Live After Death' Book.

Play 'Powerslave' once and try to take it in. Play it twice and begin to comprehend. Play it three times and get addicted!

Croatian Iron Maiden fan club; www.maidencroatia.com

IN MY LAST HOUR I'M A SLAVE
TO THE POWER OF DEATH

AN INCREDIBLE JOURNEY
THROUGH AN HISTORIC AGE
OF IRON MAIDEN'S
LEGACY

'Climb like a monkey', the phrase that Bruce Dickinson used in the song "Death or Glory" from the album "Book of Souls", had never in the history of the group Iron Maiden been more appropriate to describe their surging growth and expansion than during 1984 and 1985, when following the release of the album 'Powerslave' the band left for their gigantic 'World Slavery Tour' and made their unstoppable march into immortality. Ancient Egypt, mummies, the Sphinx, Anubis, the pyramids, the curse of the Pharaohs, Valley of the Kings, eroglyphics served as a the fans to step into the arcane frontiers, joining erslave' cover in making a scarabs and enigmatic himysterious invitation for unknown and explore the Eddie from the 'Powmark for all times.

ISBN 978-953-98320-5-4
9 789539 832054 >